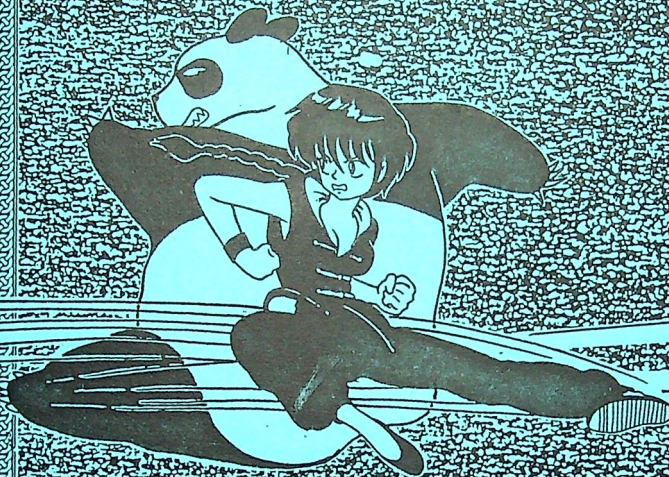


CELLULOID DIVERSIONS

The Best Little
Anime Newsletter
in the West

A Monthly Publication of the Cartoon/Fantasy Organization

Volume V Number 3
March 1989



RANMA 1/2

WHAT IS THE CARTOON/FANTASY SUBS ORGANIZATION?

The Cartoon/Fantasy Organization (CFO) is a worldwide non-profit educational organization dedicated to the enjoyment of animation and other forms of visual entertainment from all over the world and to increasing the understanding of different cultures through their popular entertainment. The CFO is a membership-oriented, membership ran organization with no ties to any studio or production company. The CFO is dedicated to:

- providing a forum for the discussion of animation, comics, and other visual forms of entertainment from all over the world through publications, special interest groups, and local sub-units;
- fostering communication and friendship between fans of the same, both in the United States and around the world through correspondence, local sub-units, and other activities; and
- educating the general public through publications, presentations, and screenings.

The bylaws of the Cartoon/Fantasy Organization place the organization on record against video piracy and all members are required to sign a statement that they have read and understood the paragraph of the CFO bylaws dealing with this as a condition of membership in the organization. Membership in the CFO ranges from \$2.00 to \$18.00 per year, depending on membership class (1989 dues are listed). For more information on the Cartoon/Fantasy Organization, send a legal-sized Self-Addressed, Stamped Envelope to the following address and request the "CFO General Information Bulletin".

Cartoon/Fantasy Organization
ATTN: Club Information
P.O. Box 18261
San Antonio, TX 78218-0261

PUBLICATION INFORMATION

Editorial Address:
Address all contributions, subscriptions, review items, and other correspondence concerning this publication to:

Celluloid Diversions Editor
c/o Randall S. Stukely
4122 Tullulah
San Antonio, TX 78218-3452

SUBSCRIPTION INFORMATION

Celluloid Diversions is currently published monthly, but this publication schedule is not guaranteed. Regular and Full members of the general CFO will receive three issues of Celluloid Diversions each year as part of their CFO membership package, and therefore pay a greatly reduced subscription rate. Subscription rates are as follows (North America/Outside North America):

Sub Length	Member Rate*
6 issue	\$12.00/\$22.00
12 issue	\$20.00/\$40.00
Sub Length	Associate Rate**
6 issue	\$18.00/\$30.00
12 issue	\$28.00/\$56.00
Sub Length	Non-Member Rate
6 issue	\$20.00/\$38.00
12 issue	\$36.00/\$72.00

* available to Regular or Full members of the

general CFO only.

** available to Associate and Mailing List members of the general CFO only.

Checks/Money Orders for subscriptions must be made payable to the Cartoon/Fantasy Organization and must be in US funds drawn on a US bank (or an international postal money order). DO NOT SEND CASH OR STAMPS. If your subscription is current (check your mailing label next to CD EXPIRES for the month and year of your last issue), you live in the U.S., and you haven't received your issue by the 20th of the month, drop the editor a line ASAP - both we and the post office make mistakes. Trades for your newsletter can be arranged, contact the editor for more information. Please note that this publication is mailed FIRST CLASS and will be forwarded provided that you leave a forwarding address - if your newsletter is returned "Address Unknown" or "No Forwarding Order on File" for two months in a row, your subscription will be canceled without refund - so file forwarding orders and send the CFO Change of Address cards promptly!

ADVERTISING RATES

Back Cover (\$50), Full Page (\$30), Half Page (\$15), Quarter Page (\$8). Prepaid discounts are available: 3 months 10%, 6 months 25%, 1 year 40%. All advertising is subject to acceptance by the editor and/or the CFO Board of Directors.

LEGAL STUFF

Celluloid Diversions is copyright © 1989 by the Cartoon/Fantasy Organization. All rights (except that we reserve the right to reprint the material in other non-profit fan publications and to make copies for CFO members and other anime fans through the CFO Archives) returned to the original artists and writers.

Permission to copy items from this newsletter for non-for-profit fan distribution is granted, provided that proper credit (to the author/artist AND this newsletter) is given and that our copyright notice is given with the material reprinted. If the entire newsletter is to be reprinted, it must be reprinted without modification of any kind, and it may not be reprinted in its entirety until two months after its month of publication. The blanket permission to reprint is not valid for publications which are produced for profit (or which will otherwise be distributed for retail sale) or for publications that do not provide similar blanket permission for other non-profit publications to reprint their material. (Legal action will be taken against any publication reprinting this material without following these procedures unless they have PRIOR WRITTEN permission from the author/artist.)

The various anime characters, series, and features depicted or mentioned in this publication are copyrighted and trademarked by their owning studios and/or creators. No infringement of their copyrights and/or trademarks is intended. The CFO is a not-for-profit organization and no persons or organizations reap any profits from the publication of this fanzine. The opinions expressed herein are those of the individual authors and artists and do not necessarily represent the opinions of the CFO or the editorial staff of this publication. Celluloid Diversions is a publication of the CFO.

Celluloid Diversions

March 1989

Table of Contents

Legal stuff.....	2
Osamu Tezuka.....	3
Guest Editorial	4
Editorial Mutterings.....	5
Anime Newswire	7
Assistant Editorial	8
The New Computer	8
Halfway Ranma.....	9
CFO Top Ten Anime List.....	24
Recollections & Confessions of a Prince Planet Freak.....	25
The Video Game Connection.....	29
Golgo 13: Game from Hell.....	29
Japanese Anime in English.....	32
Who Framed Roger Rabbit.....	34
Anime Roleplaying.....	35
Anime Mailbag.....	36
CFO Section	
Chapter/Affiliate	
Participation Levels.....	41
CFO Activity Points.....	43
CFO Mascot Contest.....	45
CFO Forum.....	46
Insert Booklet	
CFO-SA Tape Dubbing Rules	

CD STAFF

Editor:	Randall Stukely
Assistant Editor:	Pat Munson-Slater
Assistant Editor:	David Merrill
Contributing Editors:	
	Marg Baskin
	Vanessa Howle
Production Assistants:	
	Raymond Elliott
	Shon Howell
	David Merrill
	Paul Sudlow

Printed by Kinko's Copies (see their ad on page 43). Without Martin and his fine staff, there would not be a CD!

Osamu Tezuka

(3 November 1926 to 9 February 1989)

by Fred Patten

reprinted from the C/FO-Los Angeles Bulletin #80

Death (from stomach cancer) has cut short the career of Osamu Tezuka. "Cut short" is a stock phrase which seems thoughtless for a person of Tezuka's age, but in his case it is still an apt phrase. Tezuka was a notorious workaholic who hated to repeat himself, and who was always looking for new artistic challenges. At a time in his life when most successful cartoonists have established a single comic strip



Osamu Tezuka
1926-1989

that they will continue until their retirement, and most successful animators have risen to executive positions and are no longer writing or drawing, Tezuka was still personally creating and closely directing new projects in both fields at his studio. He had recently completed a lengthy, somber adult comic-art novel set in World War II Germany, and had directed a trio of animated short films that were still winning acclaim and awards at animation festivals around the world. He was reportedly working at the time of his death on an animated TV adaptation of the Bible upon a commission from the Vatican, and on his first attempt at a Disney-style theatrical feature cartoon emphasizing lots of musical routines. Tezuka was still full of many new cartoon and animation projects that death has forestalled.

Tezuka's death is overshadowed by that of Emperor Hirohito in January. This is eerily fitting, for parallels (admittedly somewhat fanciful) can be drawn between Tezuka's life and the Showa era. Tezuka was born the month before Hirohito ascended the Japanese throne. Tezuka's artistic career began in 1948, when he was 19. This was the year after World War II ended, destroying what might be termed Japan's social adolescence; so that Tezuka's rise as an artist and his creation of the modern Japanese comic-art field accompanied Japan's overall Phoenix-like rebirth from the ruin of the war. Fittingly, Tezuka's self-proclaimed master-work, begun in the 1950s and still continuing at his death, was titled "Phoenix." It was Tezuka's prolific exposure in every field of cartoon-art imaginable, simultaneously -- infants' picture books, children's comic books, comic-art romance novels for women's magazines, social satire and risqué humor for men's magazines, political cartoons, and advertising art -- that helped establish comics in Japan as respectable reading

for all age groups, not just children. Tezuka did not create the Japanese theatrical animation industry (although one of the earliest popular theatrical cartoon features, Toei Animation's "Alakazam the Great" was based upon his comic-book serialization of the Chinese "Monkey King" legend), but he did create the Japanese TV animation industry within its first TV animation studio. His "Astro Boy" was Japan's first futuristic, science-fiction animation, establishing the trend which led to action/adventure "Japanimation" as we know it today; and this debuted in 1963, just as Japan's international reputation for high-quality electronics was becoming established. Finally, Tezuka died just one month after the Showa emperor, leaving a legacy of a dynamic, progressive comics industry and animation industry within a dynamic and progressive Japanese society. Coincidentally, both died of cancer; and the Emperor was known (early in his reign) as a god, while Tezuka had been dubbed the God of Comics.

Tezuka was also largely, if indirectly, responsible for the creation of the Cartoon/Fantasy Organization. The C/FO's founders were drawn together in the early 1970s because they were Tezuka fans at a time when almost nobody else in America was aware of his work. They started the C/FO to provide a regular meeting-place to show otherwise-unavailable animated cartoons, especially Tezuka's "Kimba, the White Lion" and "Astro Boy" (the first C/FO publication was a flyer for a Tezuka video festival), and to attempt to order Tezuka's comics from Japan for themselves. Tezuka himself appeared at two C/FO meetings in the late 1970s to show some of his rarer animation as a thank-you to the C/FO for promoting his works and Japanese cartoon-art in general in America, and to encourage us to continue doing so. Tezuka has meant much to the C/FO, and we will miss him deeply.

Fan Art in this Issue:

Front Cover: Steve Krueger

Back Cover: Nel Mo Han

Randy Craft (p 31)

Carol Hoeke (pp 38, 45)

Dan Kellaway (pp 3; 1-1)

Liz Kopetz (p 1-3)

David Merrill (pp 26, 27, 28)

Shalinde Minuk (pp 8, 47)

Pat Munson-Slater (pp 4, 5, 32, 39, 1-13)

Various pro artists appear in the material submitted by Paul and Dave (pp 9-30).

This is the first of the special editions of Celluloid Diversions which are sent to all Regular and Full members of the general C/FO as well as to CD subscribers. Part III of Pat's LENSMAN story was not included in this issue to avoid confusing the non-subscribers. It will return next issue.

GUEST EDITORIAL

Manga According to CBS

Hi, all you people who have enjoyed such Japanese Animation as the YAMATO series and PROJECT: "A"-KO! Did you know that, according to CBS news, those of us who like these two series are enjoying pornographic material with elements of sickeningly violent sexual abuse?

This "charge" was made on CBS's Sunday Morning news show in the edition that was aired on February 19, 1989 as part of CBS' coverage of Emperor Showa's funeral. One of the commentators - a man who has lived in Japan as a correspondent for a number of years - was talking about some of the manga produced in Japan that are sexually violent (of which "Rapeman" is one of the mildest examples). "The pictures may be pretty, but the stories they tell - of men raping and/or killing schoolgirls, nurses, and other young women - are not," the commentator drones on. What material are they using to illustrate his arguments as he makes his point? Pictures of the covers of RAPEMAN or other such ilk? No, they're showing pictures of the anime comics and roman albums from PROJECT: "A"-KO and several YAMATO movies! They show the cover of one of the PROJECT: "A"-KO ones, and from YAMATO they used the cover for the BE FOREVER YAMATO roman album (Sasha's head superimposed over a drawing of the YAMATO), the scene from FINAL YAMATO where Yuki and Kodai are embracing as an Earth base burns behind them, and the cel from one of the YAMATO cel reproduction books of the nude Trelaina from ARREVIDERCI YAMATO (I've got this one and have included a xerox of it). Yes, she's nude, but it's a side pose and her hair is S-O-O long you can't see anything anyway! This is the picture they dwell on rather "lovingly" as the commentator went on and on about "what dark shadows must exist in the Japanese soul if such filth sells so well in the manga industry."

What can we do about this? The main thing I can suggest - and which I am doing myself - is write a letter of protest to CBS, concentrating on their news bureau. However, if you join me in this protest, make sure you write a POLITE letter, not a nasty one. Nasty letters tend to get thrown in the trash can at networks; a polite, well-worded letter of protest is more likely to be read and filed.

What are the sort of things you should say? First, do NOT deny that such stuff as Lemon Creams, "Rapeman", et al exist. They DO, and some of them ARE quite gross! However, point out to CBS that showing pictures of "A"-ko and Yamato while talking about such sexually violent products is like a Japanese commentator talking about some of the violent, X-rated movies produced here in the US - while showing scenes of scantily-clad women from STAR TREK or THREE'S COMPANY!! YAMATO, after all, has practically no sex at all in it; and while "A"-ko has sexually-oriented innuendos, nothing graphic, let alone sexually violent, is depicted in it.

Second, you might want to point out that while the violently pornographic manga DO sell a large number of copies

every month,

they are far outnumbered by all the other manga sold - the action-adventure (boy's) stuff, the shojo and romance (girl's) manga, and all those various sports comics are only a few examples of the huge amount and types of manga sold in Japan. Ask them why they don't cover some of the non-violently pornographic stuff. Sure, the "Rapeman's DO exist, and certainly make "exciting" copy, but concentrating on that single segment of the manga industry is certainly misleading.

Finally, you might say that you rather expect that what happened was that someone got sent to the nearest Japanese book store and simply picked up the books they saw first that had some erotic-looking material in it. (I imagine that if one is not familiar with the storyline that picture of Trelaina might look rather - ah - exotic.) They didn't spend the time necessary to make sure that the material they picked up was indeed the pornographic type of manga that was going to be discussed. Their production people should have spent more time and done more digging. I KNOW that manga like "RAPEMAN" is available at Japanese bookstores here in the states: I know folks who have BOUGHT it in stores here out of curiosity! As is, this little bit of carelessness in the area most folks in Japanese Animation fandom are familiar with tends to call into question the veracity of ALL the material CBS did on Japan during the week of 19 - 25 Feb 1989.

If anyone is interested in seeing a copy of the CBS program (it runs to about 2 hours total) please send me a tape and \$2.40 for return postage and I'll copy it off for you. (For that matter, I've got about 12 hours of material total - I taped EVERYTHING I could find that week in special programs and such on Japan! - send two tapes, same amount of postage, and I'll tape a copy of all 12 hours for you.) You can write to CBS either care of your local CBS affiliate (and include an information copy of the letter for your local station to keep, too) or to CBS direct:

CBS
51 West 52nd St
New York, NY 10019

Remember, your letter is sure to have more effect if you address the matter politely rather than calling them all a bunch of assholes...

Pat Munson-Slater
C/O Vice Chairman
PO Box 455
Box Elder, SD 57719





EDITORIAL MUTTERINGS

[Many of you probably know what it feels like to be taken for granted. Many times when you have been working for a company for a while, you become a fixture. Your superiors and co-workers simply come to expect the things you do for the company - even those that are little extras that have nothing to do with your job. Like the time you volunteered to chairman the Christmas Party Committee one year, and so were naturally expected to do so the next year as well - even though you did not really have time to do so the next year. Well, at least I get a paycheck for my trouble, you tell yourself, although a few kind words and a little understanding would be nice.

Okay, imagine instead of being paid for your work, you are doing it all on a volunteer basis. You devote almost all of your spare time and much of your own spare (and sometimes not so spare) money to the tasks at hand and are not paid a thin dime for your trouble. Instead, not only is your work taken for granted, but people who do not do anything for the organization themselves are constantly demanding that you do more for them, do what you do faster and better, or are bitching about the rules you set for FREE services you provide (that are above and beyond the duties of your volunteer positions). How would you feel if you received ten letters of inane complaints with no real basis (or demands that you do more for no pay) to every one letter with a valid complaint or (perish the thought) praise for the job you do. How long would you put up with it before you told the organization to either:

- PAY you a good salary to do the work and put up with the do-nothing whiners;
- Take their job and shove it up their $

Think about this as you read what I have to say in the following paragraphs--RSS]

This issue, I've got good news and bad news. The good news is right in front of you. In answer to the numerous complaints I have received from C/FO members able the appearance of this fanzine, I have purchased a new computer system that will allow the magazine to look somewhat better. For example, this page was printed at 180 dots per inch (over one-half of what your average laser printer prints at) compared to 70 dots per inch for previous newsletters. It looks much better - although with the limited selection of fonts that come with the PUBLISH IT! program, I had no choice but to use a smaller font (the next smallest was about 50% bigger than what we were using on the Apple). So please don't complain, just purchase new "Bitstream" fonts for the IBM and GIVE them to the C/FO. When someone gives us a nicer one at the right size, we'll use it!

The bad news is that if I do not start getting us regular and dependable help on this newsletter every month, it is going to shrink to about one-half its current size! I am a one-finger typist and it takes too much of my time to type in each newsletter. When the newsletter was being done on my Apple IIe, people would tell me that if only I had an IBM compatible, they would be happy to type in material and send it to me on disk. Well, I've spent \$2000 of my own money to buy a PC compatible as about 50% of those C/FO members who own a computer have a PC compatible (at least 60 of our members have one), and I expect at least a few of you to come through and start handling most of the typing in of articles and such. The way it will work is quite simple, you volunteer and I will publish your address. People will send you articles and such and you will keep them in, mailing me a disk with everything you've received on the 15th of every month. If you enclose a self-addressed return mail, I'll mail your disk back and the C/FO will pay the return postage. Two or three trustworthy people who will do this every month come hell or high water are needed. If such help does not materialize NOW, the newsletter is going to shrink to the size that can be done in the time I can really afford to allocate to it each month. See the box on the "New Computer System" in this issue for information on system and program compatibility! Please help, if you have a IBM compatible and are a fast typist, we are probably only talking about two to four hours of your time every month and a little money for postage. As all you will be doing in transcribing what you are sent, no editing skills or knowledge of anime is needed!

More bad news.... Pat Munson-Slater and myself have recently been plagued with collect calls from C/FO members and other fans (all but one of them from the west coast). I am not a bag of money. I am a self-employed computer consultant who makes FAR less than I could because I spend too much time on the general C/FO. Pat is not a bag of money either. I will no longer accept collect calls from ANYONE (except from close friends and relatives in an emergency). What's funny is that the fans who have called seemed to be very surprised that I became upset they they called collect simply to ask questions on anime or the C/FO. Even the fans who said that they would not

accept collect calls to answer questions on fan activities were shocked that I thought they were rude jerks for calling me collect. The officers of the general C/FO (and this goes for chapter and affiliate officers as well, I'm sure) work hard for our money and the fact that you have paid your C/FO dues or are an anime fan does NOT give you the right to pick our pockets!

While we are on the subject of phones, I am going to start hanging up on people who call and want to ask questions but refuse to give me anything but their first name. Anyone unwilling to tell me who they are and where they are from (especially as they know who I am and where I am) is simply being rude and is not worth my time.

Finally, I have a few words to say about the new computer. The original idea was to spend about \$1400 for something called a PC Transporter, two IBM 5.25 inch drives, and some IBM programs for its use. The PC Transporter is an excellent card for the Apple that allows the Apple to run IBM PC software. The card and drives would have been about \$900 and the programs would have added another \$500 for a total of around \$1400. I was going to propose paying half of this myself and having the C/FO pay the other half. This would have allowed the C/FO to use both Apple and IBM software and to read both Apple and IBM disks.

Unfortunately, former C/FO Vice President Robert Gibson did not like this idea. He thought that it would look bad for all the money the C/FO spends on equipment to end up in my hands — even if I were the person doing all the work. Robert, of course, was right - it would look bad (not the same as being bad, but appearances seem to be everything in this stupid world). Unfortunately, a new computer was still needed, if for no other reason than the C/FO database had outgrown the ability of Appleworks to handle.

So I went out and wasted my OWN money (again) to get something that this club should have spent its money on. This purchase brings my total recorded personal expenditures on the general C/FO to over \$4000 (about \$1500 on solving the 1985 election crisis, around \$500 on Apple programs [yes, in addition to what the C/FO spent], and now \$2005 on a PC compatible and programs!) This does not count the \$1000 I spent on a third VCR to keep the C/FO-San Antonio tape library open, the 30% of the cost of each issue of the San Antonio newsletter that I used to fund out of my own pocket before the 1988 C/FO reorganization, or all of the long distance calls I have made on club business since the end of the 1985 election crisis (phone bills during that time are included in the \$1500 figure, however). So far I have not made anything off of the C/FO in return for the money I have put in — not to mention the 2500+ hours of time I have giving the C/FO in the last three years. (Even at minimum wage 2500 hours of work would be \$8375 - and as I average \$15 an hour consulting, I have actually lost about \$37500 that I could have made if I would have spent this time working for myself instead of for the C/FO.)

By the way, some of you may wonder why I got a complete

new system instead of the PC Transporter system I was going to get with the C/FO. You are looking at one of the reasons now (the output from the new printer). The other reason was so that I could have a hard drive to work from (buying a 20 meg hard drive for the apple would have cost \$500 - hard drives for apples are expensive), so the price for a PC Transporter/2 drives/20 meg HD would have been the same as the price of the entire system I ended up purchasing.) We will only be able to use both the Apple and the PC for a short while. To buy the new PC system - I spent almost all of the money I had been saving for my possible move to Dallas later this year. If I do end up moving now, the Apple will be sold to raise the needed cash - and if this inconveniences any Apple-using C/FO members, they can do what I did - spend their money and buy a PC compatible system!

The only other general C/FO member who comes close to the time and money I have put into the general C/FO is Pat Munson-Slater. Most of the money she spends is on long-distance calls to me every week so I can bitch about all the nonsense C/FO members and subordinate units have tried in the last week - this may not sound like much, but without those calls I could not even be civil to some people in this club. Most of her time has gone for articles and artwork for our publications.

Perhaps now you can understand why we get so fed up with many of the rest of you. If we can do all of this, many other members could give up some of their time and perhaps even a bit of their money to do things for the general C/FO. Instead we hear:

"I don't have time."

"I can't spare the money."

"I'm too busy doing my chapter newsletter."



"I pay my dues, so you owe me."

"Let someone else do it."

And more nonsense in the same vein.

It would not be so bad if those of us doing the work and spending the money were treated well by the membership for our efforts. But no, we are often looked upon as slave labor who are somehow obligated to give freely of our time and money to do whatever a given member or subordinate unit thinks we should at the moment — and we are often vilified if we refuse to do so. You should hear some of the rude things said about the C/FO's leadership at C/FO-Los Angeles meetings (because the club is no longer being run the way a very small minority of the membership — about 80% to 90% of whom are C/FO-Los Angeles members — think it should be run), for example. What we don't understand is why the small handful of people who do not like the way the C/FO is run, don't simply go out and form their own organization and run it the way they think it should be run. Or upon further reflection, perhaps the reason they don't is quite clear. It doesn't take much time, effort, or money to bitch, does it? However, if they left the C/FO and formed their own club they would have to start expending their time, effort, and money to make it work — at that would be asking too much of them. Try to remember this editorial the next time you are ready to complain because your unpaid, volunteer officers expect you to follow some simple rules, to be polite, and to not be selfish in your dealing with others — and ask yourself what you would do if you had been in their shoes for a few months and were tired of being bitched at for doing the best job you could — and not being paid a thing for it....

Randall Stuke
Editor and C/FO Chairman

ANIME NEWSWIRE

LENSMAN MOVIE TO BE RELEASED IN AMERICA?

There is a rumor floating around that the animated Lensman movie will be made available to theaters in America this summer in a dubbed form. If true, it will probably be cut to fit the standard 90 minute length popular with theaters.

ATTITUDE PROBLEM AT VIZ?

If you are one of the many anime/manga fans who has taken except to the attitude that VIZ seems to have, this bit of industry scuttlebutt may be of interest.... According to sources with the comic industry, the people at VIZ would rather be publishing real books and seem to consider publishing manga translations as "beneath" them.

IN THE MARCH ISSUE OF ANIMAGE (off of USENET, by Hiltoshi Dal)

The cover has Al and Chris from Gundam 0080. It's drawn by H.Mikimoto.

Instead of the monthly top 10 favorite characters, this month they have the favorites of the year from March 1988 to February 1989.

1. Nausicaa 6674 votes
2. Andromeda Shun 2235 "
3. Cygnus Hyoga 2226 "
4. Osokaru 2178 "
5. Sheeta 1888 "
6. Ayukawa Madoka 1884 "
7. Dragon Shiryu 1780 "
8. Lum 1680 "
9. Otomashi Kyoko 1627 "
10. Aramis 1521 "

"The Last Battle", 2 pages of scenes from the last episode of Borgman.

Special articles on "Gundam 0080, War in the Pocket". Episode 1 will go on sale 3/25, episode 2 on 4/25, 3 on 5/25, and episodes 4, 5, and 6 sometime in June, July, and August. Episode 1 is titled "How many miles to the battlefield?". Total of 16 pages on Gundam, including pictures, interviews.

A new Lupin TV special will come out this spring. Lupin's target is a Computer Virus! Some scenes from Lupin's old movies.

There are many new TV series starting in March and April. "Ranma 1/2" seems to be the only one with any potential.

Article on Dragonball.. Goku's fight against Majinla.

Article on Samurai Troopers..

Article on Saint Selya.. Bronze Saints fight against Posel-don's Sea Generals.. The new Saint Selya movie..

ANIMAGE RADAR:

- Five Star Monogatari.. movie starts 3/11
- Utsunomiko.. movie starts 3/11
- The Venus Wars.. movie starts 3/11
- A Doramon and Doramichan movie (for kids) starts 3/11
- A Pat Labor movie will come out in the summer.. also, there are rumors of a 7th video..
- Leina Kenrou Densetsu III will come out on 4/25

Kimagure Orange Road Shiroi Kolbitotachi will come out 3/11! scenes of Hikaru-chan taking a bath.. the poster for this video has Madoka in a red ski suit, unzipped all the way in the front! 5500 yen, 25 minutes, Toho video TA1870

Kimagure Orange Road Hawaiian Suspense will come out 4/1.. 5500 yen, 25 minutes, Toho video TA1871

Gundam 0080 War in the Pocket (vol 1) 4800 yen, 30 minutes, Emotion BES-314

The TV series with the highest viewer rating among Animage readers for 12/11-1/10:

1. Dragonball, 2. Oshinbo, 3. Saint Selya, 4. Three Musketeers, 5. City Hunter, 6. Borgman, 7. Wataru, 8. Sazae-san...

This month's animage also included the first volume of the translated version of Nausicaa.. This is the comic put out by VIZ SELECT COMICS. It's all in English! There are supposed to be seven parts.

ASSISTANT EDITORIAL

Well, hello everyone, and welcome back to the *C/EO Bulletin*; or, rather, welcome back to *Celluloid Diversions*, since this publication has now merged with CD. As a result, those of you who only get CD will be getting extra stuff once in a while, and those of you who only get the fanzine will get a look at what goes in CD every month.

We've got some neat stuff for you this time, what with more from the "Tag-Team of Terror", Paul Sudlow and Paul Young, as well as a *Prince Planet* article by my pal Meg Evans, as well as the results of the first-ever C/EO Top Ten

Anime list. Don't forget, the Top Ten goes on every issue, so be sure and send me your choices for the next time.

There's really not too much to talk about right now, except that if you haven't seen Akira yet, you need to, and if you haven't been buying *Nausicaa* then you need to do that too. I'd like to thank everyone who sent in submissions, either to me or Randall; and to encourage the rest of you to do the same. OK?

So, until next time, I remain...

Dave Merrill

Director of Publications

THE NEW COMPUTER

Okay, for all you computer people who want to know the nuts and bolts of the new system.

HARDWARE

- Turbo XT (8088-2 cpu) with 640k running at 8mhz (Phoenix BIOS)
1 360K 5.25 inch floppy drive
1 20 meg hard disk
Hercules-compatible graphics
Packard Bell Amber Monitor
- Everex internal 2400 baud modem (COM2:)
- Logitech bus mouse
- Panasonic KX-1124 24 pin printer
(Emulates: Epson LQ-2500 and IBM Proprinter X24)

SOFTWARE

- dBase (dBASE III+ clone)
- VP-Planner (1-2-3 clone)
- Grammatik III
- PaintShow Plus
- Turbo Pascal
- Turbo C
- Sprint (Word Processor)
- Publish It!
- lots of various stuff downloaded from Bulletin Boards

WORD PROCESSOR FILES: SPRINT was selected as our word processor for three reasons. First, it is an overgrown EMACS and I have used EMACS before. Second, it was far less expensive than most of the other word processors in its class. Third, because it can import file from (and export files to) a number of popular word processing programs:

- DisplayWrite 4 (DCA RFT)
- Microsoft Word
- Multimate
- Multimate Advantage
- Wordperfect 4.2
- Wordstar
- Sidekick Plus (Outlook files only)

Files keyed in with one of these word processors can be

read by SPRINT and converted to SPRINT's format with almost all of the editing information intact. (Straight ASCII files can be imported as well, of course.) So if you have one of these word processors and an IBM compatible, you can send formatted files for transfer to this system. If you have another word processor on your IBM compatible, you can send in unformatted ASCII files. Please realize that I cannot read minds and tell me (preferably with an ASCII "READ.ME" file on the disk itself) what format material you submit is in!

PICTURE FILES: PUBLISH IT! will accept picture files in the following four formats:

Format	Sample Program
.GEM	producing this format
.IMG	Gem Draw
.PIC	Gem Paint
.PCX	Lotus 1-2-3
	PC Paintbrush

I have a program that will convert MAC format pictures and TIFF format pictures to PCX format, so these can be accepted as well. As I pick up other conversion utilities, this list should expand. (You can help it expand by sending me good conversion utilities with any pictures you send in).

I will be happy to accept pictures in one of these formats for the newsletter PROVIDED that the picture is either your original work, you know for a fact that the picture is in the public domain (not just think or suspect or believe, but would be willing to stake your life on it), or you enclose the author's signed written permission to use it in the newsletter under our normal terms.

We are also willing to accept donations of programs. Say you bought Ventura Publisher or Wordstar Professional 5.0, then decided that you do not like it (a very foolish thing to do with a few hundred dollars, if you ask me), send it down to us, we can probably put it to good use. And if anyone has a working postscript laser printer that they just do not have any use for any more, we will definitely take it off your hands (well, I can dream, can't I?).

DISKS ACCEPTABLE: Again, this machine can only read 5.25" 360K standard IBM formatted diskettes. (Well, actually, that's a lie, it can read a bunch of odd and different C/PM formats as well, but I doubt many of you have the required hardware.

HALFWAY RANMA

A MANGA OVERVIEW: BOOK ONE

ALL ART IN THIS ARTICLE DRAWN BY AND COPYRIGHT 1988 TAKAHASHI RUMIKO

by Paul Sudlow

INTRODUCTION:

One of Rumiko Takahashi's current manga, *Halfway Ranma* (or more properly but more awkwardly, *Ranma 1/2*), has been running in the monthly *Shonen Sunday Jump* comic book since September 1987.

It is perhaps the craziest and weirdest, and therefore funniest story Takahashi-sensei has ever come up with, with more love triangles and confused characters than all of the manga she's done before put together.

What follows is an overview of the first eight stories as they appear in the first *Halfway Ranma* manga compilation, including a character break-down, and detailed synopses of these stories. Although the series and characters have gone far beyond the scope of the first book, the following character descriptions limit themselves to the events and situations revealed therein.

Further additions of the *Halfway Ranma Overview* may make sporadic appearances in this pages over the next few years. The writing of this article was made possible by grants by the Mobile Corporation (fnord).



Ranma Saotome



Akane Tendou

CAST OF CHARACTERS:

RANMA SAOTOME: Ranma is a 16 year old Japanese boy who spent several years travelling in China with his father. Like his father, Ranma is an adept in kempo (a Chinese martial art), and the heir of the Saotome School of Unlimited Fighting. Due to a curse he fell under (into) while travelling in China, Ranma becomes a girl whenever he gets doused in cold water, a situation he does not entirely approve of (in fact, he finds it rather *humiliating*, at least at first). He is quite angry at his father who activated the curse by knocking him into an enchanted pool, and they often get into fights which almost always wind up involving a few dousings.

Ranma is a Hotspur if there ever was one. He is a bold and honorable fellow, loathe to run away from a challenge. Unfortunately, he has been forced to do so several times in order to conceal his secret from his classmates. This frustrates him to no end, and Akane's gloating makes matters even worse. Too, it frustrates him that every time he tries to impress her, he winds up getting wet.

Ranma's primary rival at the moment is Kuno Tatewake, an upperclassman who is an unrequited lover of Akane. What bothers Ranma even more, however, is that Kuno has now fallen for his fairer half as well!

Ranma is not that excited about the prospect of marrying Akane, but he does like her, despite early disagreements. Unfortunately, he doesn't realize how much his cracks about Akane's femininity and desirability as a woman hurt her feelings.

AKANE TENDOU: Akane, at 16, is Sonun's youngest daughter, and his only offspring to carry on his art (presumably Sonun didn't train Kasumi or Nibiki because he was holding out for a son, but gave up after Akane was born). Akane is not quite the kempo expert that Ranma is, but she can make a mess of him when she is *really* mad.

Akane is by nature a very kind and gentle girl, but isn't very comfortable around boys, since many of her male classmates fight her every morning in the hopes that she will go with him. She especially dislikes Kuno.

Akane and Ranma didn't get off on the right foot, and never really found it after, as far as Akane is concerned. She is very confused about her feelings about Ranma, and vacillates between secretly admiring him and being angry with her forced association with a boy that periodically becomes a girl. She is growing weary of the constant sparring that Ranma pulls her into, and especially dislikes it when he implies that she is somehow less a girl for being an adept in kempo and a fighter. She (correctly) believes that Ranma has a lot of growing up to do.

GENMA SAOTOME: Genma is Ranma's father, and a master in kempo. He has rather strange ideas about training methods, though, which is why both he and Ranma are afflicted with their curses (it is also why Ranma is deathly afraid of cats, but that's another story). Genma becomes a giant panda when

he gets wet, and must communicate with signs.

Genma knows that what happened in China was his fault, and feels somewhat guilty. He won't admit it, though, and covers it up by driving his son harder and harder. He is openly ashamed of what has happened to his son (clearly, becoming female when wet is far worse a fate that can befall a man in Genma's eyes than becoming an animal such as, say, a piglet or panda).

Genma eventually decides to take a job as a handyman at Dr. Toufou's office.



Genma Saotome



Nibiki Tendou

NIBIKI TENDOU: 17-year-old Nibiki is a well-meaning girl with a definite mischievous streak. She probably sat around thinking how boring her life was before the Saotomes showed up.

Ranma amuses Nibiki to no end. She is quite aware of the tensions and

attractions between Akane, Ranma, and Kuno, and can't resist stirring the pot a bit and watching it boil.

She despises Kuno, who is in her class, and enjoys setting him off. She encourages his courting of Ranma by selling him candid photos of both female Ranma and Akane, and acting as a go-between in getting messages to Ranma (a duty as old as Japanese literature). She really sets things off when she pours boiling water over female Ranma while Kuno is embracing 'her.' Despite this calculating nature, though, Nibiki is a fairly pleasant sort, and is the family manga nut.



Kasumi

KASUMI TENDOU: Kasumi is 19, and the oldest of Sonun Tendou's daughters. She is a very proper, traditional, and quiet Japanese girl, who dropped out of school to take care of her father and sisters when her mother died. Kasumi is the foundation of the Tendou household, and the only sane calm in the perpetual storm raging about her. When she is roused to anger, though, it is best to stay out of her path. Kasumi and Dr. Toufou like each other.

SONUN TENDOU: The rather befuddled father of Akane, Nibiki, and Kasumi. Sonun is the sensei of Dojo Tendou (the Training School of Tendou), and presumably makes his living teaching students kempo, though Akane is the only of his students that hangs around the house.

Sonun spends a great deal of his time lounging about the house engaged in such important duties as brushing his teeth and drinking tea. A relatively romantic sort, Sonun sees the tragic side of everything, and often cries at the plight his friend Genma and his son are in. He takes all of the weirdness and chaos erupting around him in stride, though, although the sight of a topless female Ranma dashing about still rattles him.



Ranma and Sonun Tendou

Sonun and Genma trained under the same master in their youth, and remain close friends. Sonun promised the hand of one of his daughters in marriage to the son of Genma years ago.

KUNO TATEWAKE: Kuno is the epitome of the Japanese youth. Captain of the Fuirikan High School Kendo Club, Kuno fancies himself the

hope of the high school kendo world and a refined lover.

Kuno has a great affection for the lovely and sweet Akane and is always trying to win her affection by impressing her with his skills in kendo. It is because of Kuno that Akane must fight half of the male students every morning, since he has declared that none can court or date her who hasn't defeated her in combat. Naturally, he tries and fails every morning.



Kuno Tawake

Thus, Ranma, as fiancée of Akane, presents a definite threat to Kuno's plans, and he loses no opportunity to challenge him. He thinks Ranma a strange and somewhat cowardly sort, given to running away from a fight just because of a little rain.

Kuno has fallen in love with what he calls the pig-tailed girl, the only girl he has ever seen that is a better fighter than Akane, and the vigorous and violent counterpart to Akane's sweetness. Of course, he has no idea who this pig-tailed girl actually is. Naturally, Ranma is none too pleased with the idea of going out with Kuno. Kuno almost discovers Ranma's secret at one point, but when

Nibiki tries to explain it, he gets it all mixed up and thinks that Ranma is forcing his beloved pig-tailed girl's affections by holding her prisoner!

DR. TOUFOU: The somewhat mysterious bonesetting doctor who has his office in Akane's neighborhood. He is a handsome and quiet man in his early thirties or late twenties, and has been practicing in the area for at least ten years.

Dr. Toufou is a good listener, and gets an earful from both Ranma and Akane about the awful nature of the other. He tries to help them get along. He is not, however, apparently aware of Ranma's unique relationship with water. Even so, he has hired Genma Saotome as a helper, and doesn't seem to think it strange that the man is a panda bear. He has noticed that there is not much of a family resemblance between Ranma and his father.



Dr. Toufou and the Chinese Guide

THE CHINESE GUIDE: The strange Chinese man who lives in the Kuanjun Mountain Range, and the guide who showed Genma and Ranma the mysterious and cursed pools of sorrow. He knows a great deal about Chinese folklore, and accompanied Ranma and Genma through most of their adventures in China after they fell into the pools.

PART ONE: THE ARRIVAL OF RANMA

Sonun Tendou receives a postcard from an old friend, **Genma Saotome**, who tells him that he and his son, **Ranma**, are on their way from China to visit the Tendou household. Gathering his three daughters, **Kasumi**, **Nibiki**, and **Akane** together for a family meeting, Sonun tells them that Ranma has been promised since birth to marry a Tendou daughter. As the girls erupt in agitation about having never been told of this, a giant panda bear appears on their stoop, bearing a struggling figure. The figure is plopped before Sonun, and, when asked for a name, replies "Ranma Saotome." Sonun joyously hugs him, only to discover to his infinite surprise that Ranma is a girl!

Sonun retires to his futon in shock, still insisting that he was sure Ranma had been a son. Nibiki irritably asks him how many sons he has seen that have breasts. Akane, obviously not too distressed at the turn of events, introduces herself to Ranma, and takes her to the Tendou Dojo (training hall), so that they can practice **kempo**, the Chinese martial art in which both are adepts. Ranma soundly beats Akane, and the two begin to warm to each other. Akane admits that she was quite relieved that Ranma turned out to be a girl, since she loathes boys. Ranma gives her an odd, worried look. Meanwhile, the panda bear takes a bath, and soon after Nibiki notices a strange man sitting in the living room with her father...

As twilight nears, Kasumi hustles Ranma toward the bathroom, oblivious to Ranma's objections that she isn't really that dirty. Nonetheless, she bathes, and then retreats to the hot bath for a soak. In the meantime, Nibiki tells Akane that the bath is ready (the youngest in a Japanese family traditionally bathe first, except, of course, when the family has guests, a fact Nibiki has evidently forgotten!).



Male Ranma and Female Ranma

Akane undresses and enters the bathroom just as Ranma pulls himself out of the tub. Himself? Akane stares in shock at the strange male in her bathroom, as he stares in shock back. Akane quietly leaves the room and

puts on a robe before going berserk. She runs screaming to the garden, and seizes a large rock to bash the pervert's head in with. As Kasumi and Nibiki gather around in confusion, the boy walks out of the bath, fully dressed. To Nibiki's puzzled, "Who are you?" he replies, "Ranma Saotome."

PART TWO: RANMA'S SECRET

Sonun gathers everyone together, and the strange man Nibiki spied earlier introduces himself as Genma Saotome, and introduces the young man kneeling next to him as his son, Ranma. Nibiki and Kasumi stumble over some awkward questions regarding Ranma's actual gender, while Akane just stares at the person in question, nervously clutching the hem of her dress. Genma, unable to find words to frame answers to the questions, grabs Ranma and hurls him into the garden pool. Ranma resurfaces cursing and sputtering, but he is a he no longer. As his father laments his son's sad condition, Ranma climbs out and throws her father in as well, sarcastically remarking that the panda bear he has become doesn't look much better. Kasumi tells her father that she thinks his friends are rather peculiar.

After another round in the bath, Genma and Ranma, restored to their proper forms, join the others in the living room to explain what had befallen them in China.

Genma recounts how, in their pursuit for knowledge in the art of kempo, they happened upon a strange landscape of hundreds of small pools

in which thousands of bamboo poles were planted. Genma noted that here was a unique opportunity to practice kempo indeed, and disregarding their guide's warnings that this valley, and particularly these **pools of sorrow**, were very dangerous, Genma and Ranma leapt atop two bamboo poles, and commenced to fight. Within moments, Ranma sent his father plunging into one of the pools, but recoiled in horror as a giant panda bear leapt back out, and continued the fight.

As Ranma stared in shock, barely eluding the beast's swipes, the Chinese guide told them that 2000 years ago a panda bear had drowned in that pool, and that now the pool bore the enchantment of the panda; that whoever touched its waters would become one when wet. Ranma, still taken aback, tried to stop his transformed father's attack, but only succeeded in getting knocked into a pool himself. As the water of the pool churned, the Chinese guide intoned that 1500 years ago, a young girl had died in this pool, and that whomsoever fell into it would hereafter assume her form when wet. Ranma's only comment upon resurfacing was "AAAAIEEE?"

The Tendous and Saotomes sit in silence as Genma finishes his tale. Unable to take it anymore, Ranma seizes his father by the collar and blames him for the rotten situation they're in. Growling, Genma throws his son into the garden pool again, and tells the girl that resurfaces that she's beginning to sound like a woman as well as look like one. "Weren't you ready to risk your life to master

kempo?" he snarls. "My life, yes, not my God-damned manhood!" Ranma shouts back as she douses her father with a bucketful of water.

Kasumi immediately steps between the fighting pair, and rebukes panda Genma by pointing out that as the father, he was responsible for his and his son's safety. Sonun steps into the tense scene with a kettle of hot water, and douses Genma with it, thereby restoring him to his true shape. He has correctly guessed that since cold water activates the curse, hot water negates it. He moves to do the same for Ranma, who dodges out of the way, unwilling to be doused in boiling water.

Shrugging, Sonun introduces his daughters to Ranma, since (s)he will wind up marrying one of them. When Sonun asks which Tendou daughter Ranma prefers, Nibiki and Kasumi promptly nominate Akane, congratulating her on her fine catch. Akane, of course, is none too thrilled, and refuses to become engaged to a pervert that looks at girls while they're naked. After exchanging words with Akane, Ranma storms out of the room, intent on returning to China to find a cure for her curse. On the way out, she can't resist pointing out to Akane that Ranma's seeing girls in the nude is no big deal, since she becomes female herself when she bathes. "Hell, I got more up top than you do," she cracks archedly, right before Akane knocks the living daylight out of her with the coffee table.

When she regains consciousness, Nibiki and Kasumi tell Ranma not to be too hard on Akane,

since the poor girl has had such a shock. Akane returns to her aborted bath, and Ranma heads in the same direction, each thinking acid thoughts about the other. As Ranma disrobes, she resolves to show Akane what a great guy she can be. They meet in the doorway, quite unclothed, and Ranma receives a thunderous slap for her trouble.

PART THREE: I HATE BOYS!!!

As an overcast dawn breaks over Tokyo, Genma informs his son that since they will be staying with the Tendous for awhile, he has enrolled Ranma in the local high school. To Ranma's displeasure, he realizes that he is not only in Akane's class, but that she is supposed to show him around.

As they trudge to school, Akane informs Ranma that he need not go out of his way to act affectionate with his fiancée, since they don't even know each other. Ranma tells her she doesn't have a single worry on that score, asserting that he doesn't go for girls who are as brutal and unfeminine as Akane. Akane prepares to haul off and whack him with her bookbag, but Genma appears, and, smacking Ranma, tells him that he is hardly in a position to be choosy about girls. Ranma replies by knocking his father into a nearby waterway. Ranma escapes the retaliatory water strike only to be doused by a little old lady watering her stoop.

As Ranma stands there gathering her now baggy trousers about her, Akane dryly asks her what she intends to do now. Ranma heads back for home, saying she'd rather die

than go to school in this condition. Akane tells her that she doesn't need to go all the way back home if hot water is all she needs. Akane ducks into the local bonesetting doctor's office for hot water, while Ranma waits outside.

As Ranma reflects on the wonderful start she's had in the day, she is accosted by a skeleton named Betty. Betty turns out to be a specimen that **Dr. Toufou**, the bonesetting doctor, is carrying to his office. Akane returns with a kettle of hot water, and, obviously uncomfortable, exchanges a few words with Dr. Toufou.

As they dash off toward school again, Ranma, with masculinity restored, quizzes Akane on Dr. Toufou. She tells him that she has known him since she was very small, and that he is very talented doctor. Ranma accuses her of having a crush on him, to which Akane replies "I - hate - boys!", as dozens of shouting male students pour out of the schoolyard they are fast approaching, each intent on fighting Akane.

Quite surprised, Ranma perches on the wall as Akane piles into her challengers. She dispatches them with little trouble, and stands panting, growling "Every morning, every morning..." As she moves to enter the school building, another challenger steps up, sniffing a rose, and remarking on the unrefined quality of her other suitors.

Kuno Tatewake steps forward, stating that he would be honored if Akane would consent to a fight. At this point, Ranma hops off the wall. "I had no idea you enjoyed such

popularity!" he remarks to Akane. Kuno, levelling his wooden sword at Ranma, tells him that he is behaving too familiar with Akane. "Why don't you tell him?" Ranma asks Akane, who simply breezes "Why should I?" in reply.

Kuno introduces himself to Ranma before asking for Ranma's name, as every honorable Japanese boy should. When Ranma tells Kuno that he lives in Tendou Dojo, Kuno screams "You live in the same house as Akane?!" and swings his sword at him. Ranma dodges the blow, and throwing his bookbag to Akane, tells Kuno that he is the heir of the Saotome School of Unlimited Fighting. "I'm Ranma Saotome, and I accept your challenge!"

PART FOUR: IT'S UNFORGIVABLE!

As a bolt of lightening lances across the sky, Kuno and Ranma stand facing each other, each at the ready. Raising his sword, Kuno announces that he strongly disapproves of Ranma's living off of Akane's family, then attacks. Ranma tries to explain, but Kuno's attack is too furious to permit explanations. Akane marvels at Ranma's almost casual dodges.

Just as Ranma leaps to press his fingers against Kuno's forehead, the sky opens up and the rain begins to pour. Genma Saotome, in panda bear form, dashes into the schoolyard and drags a drenched Ranma off before anyone can notice that Ranma is no longer a boy.

The two take refuge in the gym, and are joined by Akane. She observes that Ranma has gotten a

bruise on her neck from Kuno's last attack. As Genma empties a kettle of hot water over his 'son', Ranma notes that since Kuno never touched him with his sword, the bruise must have been inflicted by mere air pressure. Akane sarcastically notes that if Kuno had touched Ranma, he'd be missing his head. "Just face it. If you get really lucky, you *might* equal him."



Kuno, in class, notices that Ranma had written two kana on his forehead (baka), during the battle, just using air pressure. He sniffs at the fact that Ranma has actually misspelled the word, and Nibiki tells him that it is he who is mistaken. He stares at her a moment. "You know, I detest you," he decides. "I'm glad," Nibiki replies.

Meanwhile, down the hall, Ranma is introduced to his class, and promptly sent to stand in the hall with Akane as punishment for being late to class. While the two are standing there, holding buckets of water, Ranma asks Akane why she has to fight so many boys every morning. Sighing, she tells him that Kuno has announced that any boy wishing to date her must defeat her in combat.

"WHAT?!" screams Kuno, leaping out of his seat. "Yeah, Ranma and Akane are engaged," Nibiki gleefully tells the outraged boy back in the other classroom. Kuno's teacher sends him out to stand in the hall. He dashes off, screaming "It's unforgivable!"

Akane is wondering why Kuno continues to fight her when he always gets beaten. Ranma knows why. "He likes you. Even if you are unladylike and brutal! That's why he keeps trying!" "Yeah? Well why don't we see which one of us is the most brutal girl!" Akane replies, swishing her bucket threateningly at a nervous Ranma.

Just then, Kuno throws a bucket of water at Ranma, who barely dodges out of the way. "I can't forgive you, Saotome!" he snarls. "You have proposed to Akane! I vow to oppose you!" Akane's classmates slide back the paper walls of the classroom. "You're engaged?!" We thought you hated boys!"

"This is different!" She yells back. Ranma and Kuno decide to take their quarrel outside. Ranma leaps out of the window. "This is the third floor, you idiot!" the P.E. teacher yells as Kuno follows Ranma out the

window. "No problem, no problem," Ranma shouts back. Then he notices the swimming pool directly below them. He hits the water screaming.

Ranma begins to swim as fast as she can, escape paramount on her mind. She notices that Kuno, floating face down, isn't moving. Reluctantly, she turns back, and grabs Kuno. Kuno is roused by the touch, and flings an arm around Ranma. "I've got you now, Saotome!"

PART FIVE: THE TEA KETTLE GIRL IN THE TREE

Kuno, trying to wrestle Ranma out of the water, grabs her chest. His stunned reaction gives Ranma the chance to fling him off of her and run off. Kuno just lies there, head cocked. "That *couldn't* have been what it *felt* like," he mutters to himself, then dashes up to find Ranma.

Ranma sits in a tree, wringing out her clothes. "That bastard! He damn near ripped my breast off!" Akane shows up to congratulate Ranma on her brilliant decision to jump in the pool in front of everyone. Ranma tells her to shut up, but Akane coyly holds up a tea kettle of hot water. "What'll you give for this?" Her teasing is interrupted by shouts from Kuno, who is searching for Ranma. Akane tosses the kettle to Ranma, and runs off to give her time to turn herself back into a boy. Unfortunately, Ranma didn't quite catch the kettle...

Akane finds Kuno, and challenges him to a fight. Surprised, Kuno nonetheless agrees. Meanwhile, Ranma, hanging out of the tree, is still trying to get a grip on the kettle.



Kuno and Akane continue to fight, and Akane succeeds in hurling him into a nearby tree. Well. Just as Ranma manages to recover the kettle, Kuno smashes into it. Ranma freezes, just staring at Kuno. "Miss, did you see a boy with a rat tail run by?" Kuno asks her. "That spineless coward is no true man!" Kuno declares. This hits a little too close for Ranma, who drops him head first on the ground. Ranma leaps down after, and challenges the boy who called her manhood into question. Kuno accepts, on the condition that she go out with him if he wins. Ranma,

appalled at the idea, smashes his face in. "Listen up! Ranma is the best!" she announces to his crumpled form, then follows Akane back to the school. Kuno just lies there, wondering who this strange pig-tailed girl, a better fighter than even Akane, was.

That evening, Genma asks Ranma how his day went. Ranma tells him that Akane is a bothersome girl, and proceeds to tell him about his day. Meanwhile, up in Akane's room, Nibiki tells Akane that she thinks that a boy that turns into a girl is kind of neat. "You may find it *fascinating*, but you you're not engaged to him, are you?" Akane replies. Ranma, having been sent up by his father to thank Akane for what she did, pauses outside her door as he overhears what she is saying. "You think I want to go through life associated with a pervert like that?" he hears. Put off, he decides not to bother.

The next morning, Kuno asks Nibiki if she knows of a pig-tailed girl who wears Chinese clothes. "Yeah, I've seen her around." He gives her a message to pass on to her. The letter is addressed: "To the tea kettle girl in the tree." After school, Nibiki hands Ranma the letter. He reads it aloud, "Meet me 10:00 AM Sunday at the second field of the high school."

On Sunday, Ranma shows up. "I'm glad you came," Kuno tells her. "Well, where's your sword?" Ranma asks him irritably. Kuno tells her that he won't need it. "I came to give you this!" he says, hurling a dozen roses at her. Ranma catches them. "I love you," Kuno tells her, then walks away. Ranma sinks to the ground in shock, watching his retreating back.

PART SIX: BODY AND SOUL

Ranma wakes up Monday morning in a cold sweat after having a nightmare in which a giant Kuno kept saying "I love you" to a girl Ranma. He and Akane run to school, to find all of the boys massed in the schoolyard once again. They bash their way through the crowd, and make even shorter work of Kuno.

Later that morning, Nibiki is sitting at her desk drinking her milk, when Kuno tosses a stuffed panda bear on her desk. When Kuno tells her that it's a present, she tosses it back. "It's not for you, Tendou," he tells her. "It's for that lovely pig-tailed girl!" Startled, Nibiki spits milk all over Kuno. "What a waste of soybean milk!" she declares, recovering. "You should talk," Kuno replies.



Nibiki then offers to sell Kuno five pictures of girl Ranma. "Ah.. how defenseless she is!" he marvels. "Kinda boyish, too!" Nibiki adds, smirking. As she counts her money, Nibiki asks Kuno if he intends to two-

time Akane for this new girl. He denies the very idea, lamenting the fact that he just can't chose between the two, and that he wants to date both. "That's two-timing!" Nibiki says, slamming down another five photos, these of Akane working out. Kuno buys them as well.

After school, Nibiki sticks her head out into the hall and tells Ranma that Kuno wants to see him. Kuno gives the stuffed animal to Ranma, thinking back to what Nibiki had told him: "If you're going to be handing out presents to those two, you'd better give them to Ranma." "What are you to the pig-tailed girl?" he asks Ranma. Ranma tosses the panda back, and tells Kuno to forget about her. "You'll never see her again if I can help it!"

He strides around the corner, and gets doused by a bucketful of water thrown from an upper story of the school. Kuno runs after Ranma, only to discover the pig-tailed girl. He rushes into her arms, ignoring her fierce strugglings. Suddenly, Ranma screams as Nibiki pours hot water over the two of them. "Are you OK, Ranma?" she asks. Kuno echos, "Ra-Ranma?" Ranma kicks Kuno aside and flips his rat tail. "Now you understand. See ya."

"Wait a minute, Saotome!!" Kuno screams after Ranma, "Where did you hide her? Don't think I'm going to be fooled by your cheap parlor tricks!" As Ranma stammers, Nibiki expresses amazement that anyone could be as dim-witted as Kuno, and resolves to explain the whole thing to him. "That girl you saw," she begins, "she and Ranma are the same, body and soul." Kuno misunderstands, and envisions

Ranma holding the pig-tailed girl an unwilling prisoner of love. Unable to stand such a vision, Kuno once again challenges Ranma to a duel. Ranma accepts, on the condition that Kuno promises to give up forever the pig-tailed girl should he lose. Just then, the photos of Ranma and Akane escape from Kuno's clothes, and as Ranma clutches at them, Kuno screams "She's mine!"

PART SEVEN: YOU'LL SEE

As Kuno swings, Ranma continues to grab at the photos. Kuno mistakes his interest in the pictures as disinterest in the duel, and berates Ranma for taking their match lightly. Ranma does take a swipe, and gets knocked back clear to Akane's ankles. "Let me tell you something," she says, "Mr. Kuno is a lot fiercer when he's fighting boys!" Ranma, standing on his head at her skirt's edge, replies "Let me tell you something too; blue panties do great things for you!" He gets knocked back into the fray for that remark.

Kuno, ready for him, releases an incredible onslaught, which takes out a nearby portion of the water fountain as well as portions of Ranma. Unfortunately, Ranma, distracted by something, is not quite up to par. "Pay attention!" Akane screams at him. When he finally does, he lays Kuno flat. "He hit every vulnerable spot!" Akane marvels. Nibiki marvels further, because she hadn't seen a thing.

Akane leans over to ask Ranma why he acted so distracted during the fight. She notices that he is grasping

a number of photos; photos of her! "What are you doing with pictures of me??!" she asks Ranma shrilly. "You idiot! Kuno got 'em somehow!" he snaps back. "Just a little supplement to my allowance..." Nibiki assures her sister.

Ranma dismisses the whole issue of having photos of Akane; "Who would want pictures of such a he-man girl?" Glancing at another set of photos, he adds, "If you were half the woman I am here, you'd make a great bride!" Akane inflicts great pain...



"Dr. Toufou. I have a patient for you" she says a bit later, having dragged a mutilated Ranma to his office. Dr. Toufou examines Ranma, and concludes that the injuries are extremely characteristic of a certain female kempo expert he knows. Akane hems and haws, but eventually owns up to the deed.

As Dr. Toufou twists and yanks Ranma back into working condition, he confirms that Ranma is indeed Akane's betrothed. "It wasn't our ideal our fathers arranged it!" Akane

interjects. "Well, it'll be awhile yet before you have to worry about it; you're still just children!" Dr. Toufou says.

As Akane and a fully repaired Ranma head for the door, Dr. Toufou holds Ranma back. "You should try to get along better with Akane," he tells the boy. "I don't want to fight, but she just starts in on every little thing," Ranma says. To Ranma's disbelief, Dr. Toufou tells him that Akane is really a sweet girl. "You'll see," he says as he sends Ranma on his way with a pat on the back.

Out on the darkening streets, Akane asks what Dr. Toufou wanted. Ranma begins by saying "Nothing," but changes his mind. "Actually, he said you're like a wild filly nobody can tame and he sympathizes with me." He waits for Akane's attack, but it doesn't come. He walks up behind Akane, but she ignores him. "I was kidding!" he says finally. "You child!" she replies, hurt. "Are you trying to start something?"

"Yes, yes!" Ranma shoots back, relieved, "I like you a lot better when you're all riled up!" Just then, Ranma collapses on the ground. "What's wrong?" Akane asks. "My leg..." Ranma says, thinking, *That guy back there... he must have done something to my waist.*

"Well, come on, then," Akane says, kneeling and beginning to pull Ranma onto her back. "What are you doing?" he asks incredulously. She tells him she intends to carry him home. "You idiot! It's shameful for a boy to be seen being carried by a girl!" he responds hotly. She douses him with water from a hose, then asks her

dryly if it is OK if a girl carries another girl.

As Ranma is borne through the darkened streets by her fiancée, she thinks back to Dr. Toufou's words: *She's really a sweet girl.* "Is she really...?" Ranma wonders. *You'll see soon.* "I don't see yet."

PART EIGHT: A GIRL THAT HE LIKES

Dawn breaks over Tendou Dojo once again, and finds Ranma and his father practicing kempo in the garden. Kasumi summons them to breakfast, but not before they fall into the garden pool.

As Ranma wrings out her shirt on the porch, Sonun walks out brushing his teeth. Ranma wishes him a good morning, and Sonun almost swallows his toothbrush at the sight of a topless Ranma shaking her shirt out. Akane storms out with a kettle of hot water and tells Ranma to stop flaunting herself. "Girls have to have modesty!" she tells the restored boy over breakfast. Kasumi reminds Akane that she has a book to return to Dr. Toufou, and Akane asks Kasumi if she can return it for her.

Late for school, Akane races all the way there, dragging Ranma (still eating breakfast) behind her. On the way, he gets splashed by the old lady watering her stoop again, but Akane ignores Ranma's strangled insistence that she stop.

"What is it?!" she finally bursts out, grabbing Ranma by the collar and throwing her against the schoolyard wall, "This had *better* be good!" "I think it is," Ranma tells her. Akane looks down and sees that Ranma's

chest protrudes a little more than it did when they had started out. She also notices that all the boys in the schoolyard are looking over her shoulder.

"All right!" Who's first today?" she snarls, spinning around. Shedding tears of grief, they all announce that they have given up on Akane, since she is engaged. Even Kuno, bandaged up, concedes that Ranma has won her. Just the same, his implication that Ranma is a coward is too much for Ranma. "Just who are you calling a coward?" she says, stepping out from behind Akane. "You're just pissed 'cause you lost!" "Not now!" Akane hisses at her.

"Oh-ho! Not the pig-tailed girl!" Kuno laughs. "Yeah. And she's not always *conscious* of her condition," Akane adds dryly, as Ranma realizes that she's now the pig-tailed girl that Kuno loves, not the Ranma he despises. "We meet again..." Kuno tells her, caressing her hand. "Hold on," Ranma says, "I thought you liked Akane!" Kuno tells her that he does like Akane. "Well, stare at her then!" He looks over to where Akane is standing, and she tells him that she doesn't mind if he dates the pig-tailed girl. Ranma is not appreciative. When Kuno declares that he still likes both girls, Ranma kicks him the face and she and Akane huff off.

Later, during P.E., Ranma is discussing Akane with the other boys. They admire her prowess as she fields in a softball game. As she steps up to bat, Ranma concedes that he does think she is cute. Unfortunately, at that moment, she hits a fly ball that catches him right in the jaw.

As they walk home from school, Akane apologizes. They stop in front of Dr. Toufou's office, because Genma, in panda bear form, is sweeping the stoop. Ranma asks him what he's doing there, and Dr. Toufou, stepping out, tells him that he just hired Mr. Saotome as a handyman. He notices Ranma's bandaged jaw, and offers to take a look. He goes into the other room to get something for Ranma's jaw, just as the phone begins to ring. Genma answers, but he can't talk. Akane takes it from him, and talks for a moment, then hangs up and heads out of the door.

"Where are you going?" Ranma asks her. "A girl that Dr. Toufou likes is on her way here," she tells him. At that moment, an old hag toddles in, and Ranma expresses his horror. "That's not her!" Akane snaps.

Meanwhile, Kasumi is on the street, carrying an obento (Japanese box lunch) and a book. A neighborhood merchant asks her where she's heading. "I'm going to see the bonesetting doctor," she replies...

END OF BOOK ONE



THE C/FO TOP TEN ANIME LIST

Remember last time when I asked you to send me a list of your top ten favorite animation? Well, this is the result--- the C/FO TOP TEN LIST.

Of course, results are going to be a bit limited, since only four people bothered to let me know anything. Four people out of a club of about 300? Jeppers! Oh well, I didn't expect any. Special thanks to Lee Dunning, Jim Reddy, Jay Felton, and Bosaiya Lez Dieu Goldenberg!!

Here's how the results were tallied: I took the folk's top ten lists, and gave each title a score depending on the order listed. #1 got ten points, and so on down the line, until #10 wound up with one point. I then tallied up all the different series and films, and ranked them according to score. The results are as such:

#1	SAINT SEIYA	25 points
#2	DIRTY PAIR	19 points
#3	NAUSICAA	18 points
#4	GATCHAMAN	14 points
#5	CITYHUNTER	12 points
#6	PROJECT A-KO	11 points
#7	(tie)	10 points
	TRANZOR Z	
	GUNDAM	
	SPACE CRUISER YAMATO	
#8	(tie)	9 points
	SAMURAI TROOPER	
	MADOK 0-1	
	MEGAZONE 23	
	SPACE PIRATE CAPTAIN HARLOCK	
	ROSE OF VERSAILLES	
#9	(tie)	8 points
	CRUSHER JOE	
	GALAXY EXPRESS 999	
#10	(tie)	7 points
	CYBORG 009	
	ARION	
	YOTODEN	

As you can see, there is quite a range in the fave anime of our club. However, these results are not conclusive at all, since the majority of the club didn't vote. So hey. Drop me a post card or something and let me hear your opinions, or next time I'll cast all my votes for PRINCE PLANET and screw up the curve!!!!

----Dave



BEAUTIFUL WARS!!

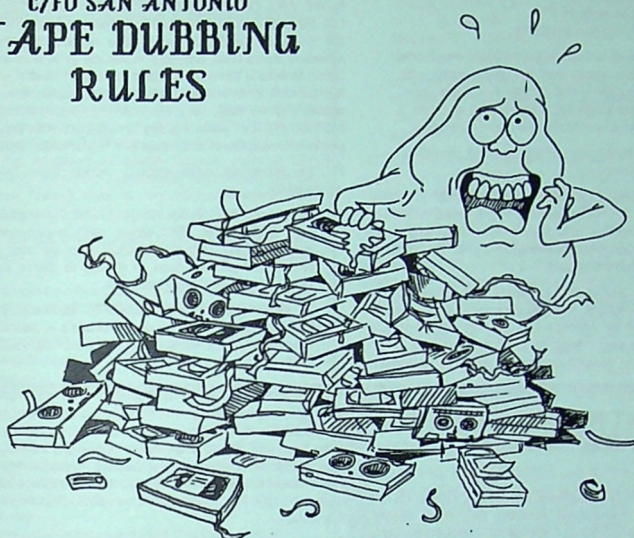
A
H
A
P
P
Y
N
E
W
Y
E
A
R



© KUWAMADA

SAINT
SEIYA

C/FO SAN ANTONIO TAPE DUBBING RULES



C/FO-SAN ANTONIO TAPE LIBRARY COPYING POLICY

These rules are completely rewritten! Please completely read (yes, that means every word, no skimming the parts you don't believe to be important or that are in boxes apart from the main rules) and completely comply with these rules when sending in tapes for dubbing to avoid losing your tapes!

GENERAL POLICIES AND REQUIREMENTS

1) Ignorance of the latest taping rules is not an excuse for not following them exactly. Read and follow the rules carefully. These rules are updated about every six months and modifications/changes to these rules which take effect on publication are printed in Celluloid Diversions when/if they are needed between major updates. It is your responsibility to follow the latest set of rules and to keep up with any changes. While a subscription to Celluloid Diversions is not required, you will be held responsible for any rules modifications printed therein (so you either need to have access to a friend's copy or to subscribe if you want to avoid trouble).

2) Understanding and following these rules is your responsibility, so if you are not sure about something, call and ask before you send any tapes!

3) Complaints about these rules are not accepted. No one is forcing you to obtain copies from this library, so if you do not like the rules, simply get dubs from someone whose rules you do like.

4) NUMBER OF TAPES WHICH CAN BE SUBMITTED FOR DUBBING AT ONE TIME: Unless other arrangements are approved IN ADVANCE (for example, an arranged tape trade) with the person who will be doing the dubbing, the following submission limits are in effect:

Non-general C/FO members:

Trade Only (1 tape/trade)

Mailing List members:

Trade Only (2 tapes/trade)

Associate members:

1 tape/time, 2 if both spec trades

Maximum of 3 non-trade dubs per year (*)

Regular members:

1 tape/time, 2 if both spec trade

Maximum of 6 non-trade dubs per year (*)

Full members:

2 tapes/time

Maximum of 12 non-trade dubs per year (*)

Affiliate Libraries: 2 tapes/time (**)
Conventions 3 tapes/time (**)
Chapter Libraries: 4 tapes/time (**)
All-Comers Libraries: 4 tapes/time (**)

(*) The privilege of submitting additional non-trade tapes during the year may be purchased with C/FO Activity Points - 100 points per extra tape. Note that a spec trade tape counts as a trade if accepted and as a non-trade if it is not accepted.

(**) Special Service for which special qualifications must be met.

4) ONLY ONE REQUEST WILL BE HONORED OF A GIVEN TAPE LIBRARY AT A TIME. That is, if you send the Main Library tapes for dubbing, you may not send in any more tapes to the Main Library for dubbing until your first request is completed and returned to you.

5) REQUEST THE TAPE YOU WANT BY COPIED BY NUMBER AND CONTENTS, this will determine the speed at which your tape will be recorded. If the Master Tape List shows that the tape you desire to have copied is a T-160 tape (a "*" next to the recording speed), be sure to send a

T-160 tape!

6) WE WILL ONLY COPY ONE OF OUR COMPLETE TAPES ON TO ONE OF YOUR BLANK TAPES. We will NOT put two (or more) of our tapes on to one of your blank tapes or selected items from different tapes on to one of your blank tapes unless a specific trade is arranged and approved by the person who will be dubbing the copies in advance - something we very, very seldom have time for (e.g. we will NOT do this for "Spec Trades" or for trades for less than 1st generation copies of anime on our "must have" list).

7) The following rules govern which tape brands are acceptable:

a) Almost any major name brand tape (Scotch, Fujl, BASF, TDK, JVC, Sony, etc.) is acceptable, provided the videotape itself (we do not care where the plastic case is made) is made in the USA, Japan, or West Germany.

b) ABSOLUTELY NO "GENERIC BRAND" (Cerlton, Goldstar, and other off-brands - no matter where they are made) TAPES WILL BE ACCEPTED.

IMPORTANT NOTICE ABOUT THE C/FO-SAN ANTONIO TAPE LIBRARY

The videotapes, VCRs, monitors, electricity, and such are provided by the individuals running this tape library. Neither the general C/FO nor any of its subordinate units have provided money, equipment or tapes to this library! As the personal equipment and tape collections of the librarians are being used, the people running this library are doing you a favor by dubbing tapes for you. They do not "owe" you dubs because you are a dues-paying member of the C/FO (as your dues money was not used to set up this library nor is it used to maintain it), because they have gone to the time and trouble to assemble a large collection of videos and you do not yet have such a collection, or because of any other reason you can think of. This library dubs tapes without a trade as a PERSONAL FAVOR to you. Remember that obtaining dubs from this library is a privilege, not a right, so do not abuse the privilege.

This library is under no obligation to dub tapes for anyone, especially those who do not follow the rules, those who complain about the rules or the service, and those who cause trouble for those running the library. Disobeying these rules or complaining about them (or the time it takes your dubs to be completed or the quality of the dubs you receive) will cause you to lose the privilege of obtaining dubs from this library. If you do not like the dubbing rules, think they are too much trouble to follow, or do not believe this library has the right to impose rules that restrict your dealings with others, you are entitled to

your opinion; however, in this case, the librarians have no desire to hear it! As no one is requiring you to obtain dubs from this library, if you do not like the rules, just get your dubs somewhere else! Letters complaining about these rules will be will only get a very rude and nasty reply and get you prohibited from obtaining copies from this library.

By the act of submitting tapes to this library for dubbing you are stating:

- 1) that you have completely read and understood these rules;
- 2) that you meet all the qualifications necessary to obtain the dubs that you are requesting from this library;
- 3) that you agree to abide by all of these rules (and any additions/modifications to these published in future, either as complete revisions or in issues of Celluloid Diversions - even if you do not see such modifications because you do not subscribe to Celluloid Diversions or because you failed to obtain a copy of the latest edition of these rules);
- 4) that you accept the right of this dubbing library to penalize you as described in these rules (and any published modifications thereto) for violating these rules; and
- 5) that you understand that all tapes submitted in violation of the any of the requirements for submitting tapes (no matter how minor you may believe the violation to be) will become the property of the dubber without exception.

QUALIFICATIONS FOR OBTAINING COPIES FROM THIS LIBRARY

The C/FO-San Antonio Dubbing Library will make dubs of tapes in its anime collection for any anime fan who signs the current C/FO-San Antonio taping dubbing pledge (q.v.) and who meets all the qualifications listed in the next paragraph. While membership in the general C/FO is not required to obtain copies, general C/FO members will be able to get more tapes (and get their tapes back faster) than nonmembers. General C/FO membership has its privileges, so join today!

While we do not charge ANYTHING for dubbing tapes, we do expect certain things from you (the requester) in return:

- 1) The requester must strictly adhere to the letter and spirit of the C/FO-SA Dubbing Pledge at all times.
- 2) The requester must prepare all requests in strict compliance with the rules for preparing a request.
- 3) If the requester has two VCRs he must be willing to make copies for other C/FO members.
- 4) If the requester has two VCRs and obtains tapes from this library without an arranged trade, the requester may not have a personal dubbing policy which requires a trade to make copies for other C/FO members of any material in his library.
- 5) No person obtaining tapes from this library shall obtain tapes from any other video library or person except in strict accordance with the rules of that library or person.

c) Tapes made in places other than the USA, Japan, or West Germany are completely unacceptable (examples: J.C. Penny, KMC [K-mart], Megasonic, Classic, etc.)—even if they would normally qualify as a major name brand tape.

d) Tapes which do not have the VHS IN THE BOX symbol on the tape in an independent location (i.e. not as part of a sentence or the like) are not acceptable.

NOTICE: As cheap, poorly made tapes can ruin the heads of our VCRs, ABSOLUTELY NO EXCEPTIONS will ever be made to these rules! All tapes that do not fully meet these requirements will be returned undubbed (at your expense). Also note that we base our acceptance of tapes on their standards of manufacture as those standards affect the heads of our machines, not on signal/noise ratio, number of dropouts, frequency response, signal loss or such nonsense. While these things may influence how good a copy you get (and, some say, how long your copy lasts), they do not endanger our video heads, so we leave all that up to you. (If you are curious, the November 1988 issue of Video Review seems to show that BASF tapes were best in the areas of frequency response and signal loss, at least for the batch of tapes tested.)

8) TAPE FORMATS: The C/FO-San Antonio Tape Library can only make copies in VHS format.

9) DUBBING TIME: Dubbing can take a VERY LONG time because of the huge number of requests that we get. When your blank tapes arrive, they are given to the proper person for taping (whoever owns the master copies) and that person places them in his pile (which can be 40 to 60 tapes high) based on the priority of the request. The following is the general priority scheme — and, based on the current dubbing load and membership mix, the average time it will take for a tape of that priority to be dubbed AFTER we receive it (that is, these times do NOT include mailing time either to or from the library)

- (1) Whatever the dubbers wish to do (*)
- (2) Approved All-Comers Libraries 2-3 weeks
- (3) Approved C/FO Chapter Libraries 2-3 weeks
- (4) Approved Conventions 2-3 weeks
- (5) Full members with trade 2-3 weeks
- (6) Full C/FO members w/o trade 4-5 weeks
- (7) Regular C/FO member with trade 4-5 weeks
- (8) Approved C/FO-Affiliate Libraries 5-8 weeks
- (9) Regular C/FO members w/o trade 8-10 weeks
- (10) Associate Members 10-13 weeks
- (11) others 13-18 weeks

(*) IMPORTANT NOTICE: The people providing the tapes, the VCRs, and the time to provide this service have absolute priority on the use of their machines and can use their equipment and tapes whenever they want for as long as they need and for whatever purpose they desire, even if their use of their tapes and equipment adds a year or two to the dubbing time of everyone else (trades and such included)!



Generally, you should allow at least 16 weeks from the time we receive the tapes for dubbing for the tapes to wind their way back to you (but check the "The Video Library" column in CD for current updates on this). We aim to get tapes back to you much quicker than this (generally within 4 to 6 weeks for members and within 8 to 10 weeks for nonmembers, but we tend to get swamped and therefore to fall way behind), but please do not write us a nasty letter asking about your tapes until at least 20 full weeks (that's 5 months, folks) have passed since we received the tapes! EXTREMELY POLITE inquiries about your tape(s) will be answered before 20 weeks have passed BY PHONE ONLY — we do not have the time to waste writing letters to tell people that we still have not yet gotten to their tapes. (By the way, asking why it's taking so long, implying that your tapes should be given special treatment, or calling every other day is NOT being extremely polite!)

10) NOTIFY THE DUBBING LIBRARY WHEN YOU RECEIVE YOUR COPIES: Drop the dubber a SIGNED postcard or letter when you receive your tape(s) back (BEFORE you send off more tapes to be dubbed) and stating the number of tapes received. Any additional tapes received before this notice is received will become the property of the dubber!

11) RESPONSIBILITY: Neither the C/FO, C/FO-San Antonio, nor any of our members, tape dubbers, nor their families, friends or employees shall be responsible for tapes lost or damaged in the mail or damaged, lost, or destroyed while in our possession. (This means that we will not pay to replace any tapes lost or destroyed - as we are not charging you for the copies, just where would the money to do so come from? We are fans doing you a favor, not an insurance company!!!)

PREPARING YOUR DUBBING REQUEST

Please prepare your mailing to us exactly as directed herein — those who do not follow these instructions exactly and completely will NEVER get their tapes back. (Anyone who does not properly prepare their tapes will NOT get them back as such tapes are considered free donations to the dubber's collection of blank tapes, the dubbers simply do not have time to deal with people who cannot go to the trouble for preparing their tapes exactly as described in this section.)

STEP ONE: Remove your blank tapes from their wrapper. ON EACH AND EVERY TAPE, NEATLY AND CLEARLY PRINT (OR TYPE) your full name, full address, general C/FO membership class (if you are not a general C/FO member, print/type "Non-Member"), phone number, and the number of tape to be copied on one of the squarish labels and affix it to the top of tape. PRINT your LAST NAME and your general C/FO membership class (again print "Non-Member" if you are not a member), the tape number, the contents of that tape, and the number of tapes you are sending in this shipment on one of the long, thin labels and affix that to the edge of the tape. If you are sending only one tape, write "(1 of 1)" on this label. If you are sending two

TRADING TAPES

The C/FO Main Tape Dubbing Library recognizes two types of trades:

- 1) Pre-arranged trades
- 2) Spec trades.

PRE-ARRANGED TRADES:

A pre-arranged trade is the only way to get material at different speeds than listed, from multiple tapes onto one tape, or the like. However, because the dubbers have very limited time for such things, you generally have to have something they want very much in perfect condition before they will go to the trouble of agreeing to such a trade (or you have to be very lucky and ask at one of those rare times when the dubbing pile is down to just a few tapes). Each trade, however, must be worked out individually, so write us with your specific offers (and a SASE) — PLEASE don't just send us a copy of your tape list, make a specific offer! Because of all the mail we get, you are more likely to get a response that way.

SPEC TRADES:

If, however, all you desire is a good chance at faster service (and not stuff from different tapes put on one tape) and you have good copies of material that is not on our tape list that you think we might want, you might want to try what we call "Spec Trading."

Spec Trading is very simple. Simply record the material you wish to provide on one of the tapes you are sending for dubbing (label the tape as a normal dub) then tape a 3x5 card to the tape box marked in block letters "SPEC TRADE TAPE" and list (in order) exactly what material you have placed on the tape for possible trade (include episode numbers and such). We will look at the material you provide and check it for three things:

- a) Is all material recorded on the tape at the same speed?
- b) Is the copy quality of the material high enough that good copies can be made from the tape for others?
- c) Is the material wanted and needed?

If the answer to these three questions is "Yes," your spec trade will be accepted and your copies will be made at trade priority. Please note that the tapes we use to replace the tapes we accept in trade will probably not be the same brand as you sent in (and they will most likely be standard grade tapes as that is what the dubbers usually buy) - the dubbers buy tapes in mass quantity to save money and you get whatever they have on hand (if you want specific brands and grades, you need to try for a pre-arranged trade)! If your spec trade is not accepted, we'll just put the tapes in the dubbing pile and record your request on them when their regular turn comes up!

SPECIAL SERVICES

The C/FO-San Antonio Tape Library provides special services (faster service and more tapes accepted at a single time) to three groups:

- 1) All-Comers Libraries
- 2) Chapter/Affiliate Libraries
- 3) Conventions

provided the group in question can prove that they meet (and continue to meet) the following requirements specified herein. Note that those running libraries and con video rooms which do not meet these qualifications may still obtain tapes from this library as a regular individual requester (following the regular rules).

ALL-COMERS LIBRARIES

A C/FO member or group of C/FO members who are volunteering to dub tapes in large quantity from their private collection for general C/FO members without a trade - in a manner somewhat similar to this library may qualify as an All-Comers Library by meeting the following requirements:

- a) the individual or group requesting such status must obtain the approval of their tape dubbing rules from the Head Librarian. These rules must require a written pledge not to deal with for-profit dubbers in any way, shape, or form to obtain copies from the library.
- b) the library must be able to make an average of at least 15 dubs a month to qualify.
- c) the library rules must give current general C/FO members absolute priority on usage of all material in the chapter library (over non-general C/FO members).
- d) the library must agree to provide copies of material in their library to this library on a priority basis if such copies are requested (just as you get priority copies from us).
- e) no person who is prohibited or banned from using either the C/FO-San Antonio Tape Library or any Tape Library approved as a special service under these rules shall be allowed to use the library for the duration of the prohibition or ban unless/until that prohibition or ban is lifted by either this library or the library originally imposing it.

Once the library's rules are approved, the library's services will be listed in Celluloid Diversions for two months - if no complaints are received about the service, the library will be qualified as an All-Comers library and will get the special privileges associated with such (at present, the fastest service and the right to send in up to 4 tapes at a time with no yearly maximum) so long as the

library continues to operate under approved rules and continues to actively dub tapes for others without trades.

CHAPTER/AFFILIATE LIBRARIES

A C/FO Chapter or Affiliate may establish a library and receive special privileges for doing so provided:

- a) the tapes in the library are owned by the chapter or affiliate as a whole and not by a member of the chapter or affiliate. The officer in charge of the chapter/affiliate tape library must be a Regular or Full member of the general C/FO.
- b) the tapes will either be dubbed for its members by the chapter/affiliate without a trade, fee, or donation of any kind, or they may be checked out by chapter/affiliate members for their own use without a fee or donation being required (a refundable deposit may be collected, however). All people using the library must either be current general C/FO members or must have signed a written pledge approved by the C/FO-San Antonio Head Librarian not to deal with for-profit dubbers in any way, shape, or form.
- c) the chapter or affiliate must agree to give current general C/FO members absolute priority on usage of all material in the chapter library (over non-general C/FO members).
- d) the chapter or affiliate must agree to provide copies of material in their library to this library on a priority basis if such copies are requested and dubbing facilities are available (just as they get priority copies from us).
- e) no person who is prohibited or banned from using either the C/FO-San Antonio Tape Library or any Tape Library approved as a special service under these rules shall be allowed to use the chapter or affiliate library for the duration of the prohibition or ban unless/until that prohibition or ban is lifted by this library or the library originally proposing it.

Chapter/Affiliate Libraries meeting the above requirements will get the special privileges associated with such, presently the second fastest service and the right to send in up to 4 tapes at a time (for chapters, 2 tapes at a time for affiliates) with no yearly maximum so long as the library continues to operate and meet all the above requirements.

CONVENTIONS

General C/FO members in charge of a convention video room may obtain copies from this library on a high priority basis provided the following is certified in writing and

said certification is signed by both the C/FO member running the video room and the chairman of the convention committee:

- a) The convention must certify that bootleg tapes will not be allowed to be sold or advertised by dealers or fans either within the video room or within 75 feet (as a person walks, not as a radio wave travels) of the video room.
- b) The convention must certify that no adult animation will be shown in the video room. (Private "adult animation" parties may be advertised in the video room (if allowed by local law), but Cream Lemons and such material shall not be shown as a part of con programming.)
- c) Dealers purchasing dealer space will be

informed in writing by the convention staff before the convention that the for-profit sale of unlicensed dubs of video material is prohibited at the convention.

- d) The C/FO member operating the video room will provide and place flyers encouraging people to join the general C/FO (and providing its address) in the video room.

Please note that for All-Comers Libraries and Chapter/Affiliate Libraries, it is the way the library is run, not what it is called that determines which type of library it is. For example, the C/FO-San Antonio Tape Library would be an "All-Comers Library" under these rules despite the fact that a chapter sponsors it and that chapter's name is attached to it.

tapes write "(1 of 2)" on one tape and "(2 of 2)" on the other tape, etc. Place the tape back in its box so that the long label with your last name, membership, tape number and the contents of the tape you desire to have copied is VISIBLE from outside the box. Anything that is unclear or unreadable will be interpreted as best we can — and our interpretations are FINAL, so print or type VERY NEATLY and clearly. See the example labels printed with these rules for a better idea of exactly what is required. If you are submitting tapes for SPEC TRADING (q.v.), prepare them exactly as above, but tape a 3x5 card to the tape box marked in block letters "SPEC TRADE TAPE" and list (in order) the material you have placed on the tape in accordance with the SPEC TRADING rules.

STEP TWO: Obtain two postal mailers and sufficient postage to both mail your tapes to us, and for us to return them to you. Address one of the mailers to YOURSELF, affix sufficient return postage to it, write either "1 tape enclosed," "2 tapes enclosed," "3 tapes enclosed," or "4 tapes enclosed" (depending on how many tapes we will be RETURNING TO YOU in that envelope), and place this return mailer and your tapes in the other mailer and address this outer mailer the correct person. **DO NOT SEND MONEY AND EXPECT US TO HAVE TIME TO GO TO THE POST OFFICE AND STAND IN LINE FOR YOU — WE DO NOT!** Two tapes can be sent first class anywhere in the continental US for \$2.40 in postage. (This provision DOES NOT apply to members who pick their tapes up at C/FO-San Antonio meetings, for obvious reasons!) Enclose a self-addressed, stamped POSTCARD with your tapes (which we will use to notify you that your tapes have arrived). Do not send any other correspondence letters, forms (exception: a signed copy of the tape dubbing pledge may be enclosed if you have not previously sent one in) or notes in the mailer with your tapes the dubbers will probably

not see them!

STEP THREE: Double check your work. Have you followed all the rules? Are all your tapes completely and readably labeled in the required format? Are both mailers properly addressed - including return addresses? Did you write the number of tapes to be returned to you on the mailer that your tapes are to be mailed back to you in? When you are sure everything is correct mail your package and PATIENTLY await your dubs by return mail.

MAIN LIBRARY CONTACT PERSON

Contact Randall Stukey to arrange trades or to request copies. His address can be found at the end of all this fine print on tape copying. If you'd rather call than write, Randall can normally be reached at (512) 655-2678 (best chance to reach him: between 6:30pm and 9:30pm CDT and between 10pm and 11pm CDT Sunday through Friday). **DO NOT CALL AFTER 11pm CDT** - if you do, you will regret it! Or call (512) 826-1278 between 12 noon and 5:00pm almost any Saturday, however, Randall is running a role-playing game during that time (Saturday afternoon) and requests that calls be kept VERY BRIEF.

Randall S. Stukey
4122 Tallulah
San Antonio, TX 78218-3452
(512) 655-2678

C/FO-SAN ANTONIO TAPE LIST

The following tape list is a fairly complete listing of the tapes in Randall and Robert's collections. Many of the older series that used to appear in some of our 1986 tape lists are no longer listed because they had to be obtained from across town and were simply too hard to obtain when they were needed.

PLEASE READ AND CAREFULLY FOLLOW OUR TAPING POLICY (WHICH IS PRINTED ABOVE) WHEN REQUESTING

DONATIONS

Donations of blank tapes or new material for the library are not required or even requested. Voluntary donations of tapes full of high-quality material that we do not have will be accepted with thanks - anything that allows us to provide more material to others is terrific; however, we would be just as happy to receive the material through a spec trade! Blank tapes are not accepted as donations and money (checks payable to the C/FO) is only accepted when one of our machines needs repair or service as explained below.

Monetary donations are only accepted when one of our VCRs is in need of repair. As about 80 to 90 percent of our VCRs' usage time is spent dubbing tapes for free, when one of our VCRs needs repair, ALL dubbing will come to a halt until we receive enough voluntary donations to cover 80% of the repair bill. Any donations received after this amount has been reached will be returned to the donor. When donations to repair a machine are called for, those electing to donate towards the bill will not receive any special benefits and those who cannot or will not donate will not receive any penalties. However, all dubbing will cease whenever a machine goes down until enough donations are received to pay 80% of the repair bill!

Donations of any kind are always strictly voluntary - you will get the same service if you donate \$1000 worth of original tapes as you would if you never donate a thing! Please be aware that donations to the C/FO and C/FO-San Antonio are NOT tax-deductible.

COPIES OF TAPES ON THIS LIST! FAILURE TO DO SO WILL (AT BEST) MEAN THAT YOUR BLANK TAPES WILL BE RETURNED UNCOPIED!

There are several things that you need to remember about this tape list:

- 1) IT MAY CONTAIN ERRORS. Episode numbers, tape speed, and even exactly what is on a tape may very well be completely WRONG. We sure hope not, but we aren't perfect, either!
- 2) Individual episodes/features may not be on a given tape in the order that they are listed on the tape list. THIS IS ESPECIALLY TRUE OF TAPES WITH THE "MY" OR "YI" PREFIXES.
- 3) The speed listed for a tape is the speed at which we believe everything on the tape can be copied. Some tapes have items recorded at different speeds, when this is the case, you will have some blank tape at the end of your copy.
- 4) IMPORTANT! ALL TAPES ARE T-120 TAPES UNLESS THERE IS AN ASTERISK ("*") AFTER THE TAPE SPEED WHICH MEANS THAT A T-160 TAPE REQUIRED. When an asterisk appears after the tape speed, send a T-160 tape or

you will not obtain a copy of the entire tape!

5) COPY QUALITY IS HIGHLY VARIABLE. Some tapes (like C015 or C067) are excellent, while a couple of tapes (like C028) are so poor that copies from them are not considered watchable by some. Quality can vary greatly from item to item on a single tape as well.

WARNING: The numbers on this master tape list are the new official numbers and replace any that were previously published - please do not use any of the tape numbers from other lists. Please be careful to distinguish between the letter "I" and the number "1" and the letter "O" and the number "0"!

TAPE# SPD CONTENTS

RAY ELLIOTT'S TAPES

- SX01 4hr Urusel Yatsura #3-16,82-85,43
SX02 2hr Urusel Yatsura #34-36, 27, 75, 182
SX03 4hr Urusel Yatsura #1-2, 7, 190-191, 193, 195-196, 204, ? SX04 4hr Ryoko's September Tea Party, Symphonic Yatsura
SX05 2hr Urusel Yatsura #108-109, 188, 136
SX06 4hr Lupin III (3rd) #13-21
SX07 4hr Lupin III (3rd) 8 episodes
SX08 4hr Lupin III: Gold of Babylon Movie, Dirty Pair #24, Urusel Yatsura #218
SX09 4hr Urusel Yatsura #55, 53, 45, 48, 7, 118, 181, 173, 174, 112
SX10 4hr Urusel Yatsura #1-2, 19-20, 27, 42, 49, 51, 53, 55, 61, 83, 87
SX11 6hr Urusel Yatsura #84, 188, 85, 7, 7, 7, 189, 132, 89-90, 190, 92-94, 191
SX12 2hr Urusel Yatsura #23-32
SX13 2hr Urusel Yatsura #17-18, 21-22, 37-40
SX14 6hr Urusel Yatsura #201-203, 104-105, 7, 114, 107, 109, 110, 114, 196, 115, 204, 206
SX15 6hr Urusel Yatsura #140, 119-122, 198, 123, 125, 199, 127-131, 200
SX16 4hr Hokuto no Ken #81-89
SX17 4hr Hokuto no Ken #90-99
SX18 4hr Hokuto no Ken #100-108
SX19 4hr Lupin III (1st) #1-9, 11-12
SX20 4hr Urusel Yatsura #210-211, 213-214, Legend of Marine Snow
SX21 4hr Urusel Yatsura #76, 104, Lupin III (2nd) #42-49
SX22 4hr Urusel Yatsura #1, 68, 7, 17, 169-171, 175, 176
SX23 4hr Urusel Yatsura #69-73, 80-83, 68
SX24 4hr Urusel Yatsura #96-100, 111-113, 116, 68
SX25 4hr Urusel Yatsura #124-126, 132, 134-137
SX26 4hr Urusel Yatsura #138-144, 149-151
SX27 4hr Urusel Yatsura #152-161
SX28 4hr Urusel Yatsura #162, 164-168, 172, 174-175
SX29 4hr Urusel Yatsura #197-199, 207-209, 212, 215, 214
SX30 4hr Neighbor Totoro, Wings of Hannyamase
SX31 4hr Crystal Triangle, Al City, Night on the Galactic Railroad
SX32 4hr Hokuto no Ken #111-114, 118-122

SX33 4hr Urusel Yatsura IV, The Humanoid, Arion
 SX34 4hr Sangikushi Part 1 and 2
 SX35 4hr Starship Troopers 1 & 2, Borgman #12-14, 27-29
 SX36 4hr Urusel Yatsura # 178-182, 184, 186-187, 192
 SX37 2hr Ideon #4-5, Lupin #156, Ideon #30, Cobra #1

RANDALL STUKEY'S TAPES

C001 6hr Gatchaman movie, Gatchaman I #1, 8-12
 C002 6hr Gatchaman I #102-105, Gatchaman II #1-4, 6-8
 C003 6hr Gatchaman I 17-32
 C004 6hr Gatchaman I #33-49
 C005 6hr* Gatchaman I #50-57, 59-60, 62-73
 C006 6hr Gatchaman I #74-89
 C007 6hr Gatchaman I #91-101, Gatchaman II #5, 9-11
 C008 6hr Gatchaman II 12-28
 C009 6hr* Gatchaman II #29-43, 47-49, 51-52
 C010 6hr* Gatchaman II #53, Gatchaman F #1-19
 C011 6hr* Gatchaman F #20-22, 24-41
 C012 6hr Gatchaman F #42-48
 C013 2hr Dragon Ball #1-5
 C014 2hr Dragon Ball #6-9
 C015 2hr Dragon Ball #29-32
 C016 4hr Hokuto no Ken (SUBTITLED) #1-10
 C017 4hr Hokuto no Ken (SUBTITLED) #11-12, 15-19, 21-23
 C018 6hr Hokuto no Ken #1-17
 C019 4hr Hokuto no Ken #58-66
 C020 2hr Hokuto no Ken #67-72
 C021 4hr Hokuto no Ken #73-80
 C022 6hr Lensman #1-12
 C023 6hr Lensman #13-24
 C024 4hr Dunblin #9-18
 C025 4hr Dunblin #19-28
 C026 4hr Dunblin #29-38
 C027 4hr Dunblin #39-47
 C028 4hr Vifam #2-10
 C029 4hr Endless Road SSX #1-10
 C030 4hr Endless Road SSX #11-19 (and one-half of #20)
 C031 6hr Heavy Metal L-Gaim #1-17
 C032 6hr Heavy Metal L-Gaim #18-35
 C033 6hr* Heavy Metal L-Gaim #36-54
 C034 4hr Panzer World Gallant #1-10
 C035 4hr Panzer World Gallant #11-22
 C036 6hr Giant Gorg #11-28
 C037 2hr Space Adventure Cobra #2-5
 C038 4hr Space Adventure Cobra #6-12, 14
 C039 4hr Space Adventure Cobra #15-22
 C040 4hr Space Adventure Cobra #23-27, 29-31
 C041 4hr Z Gundam #1-9
 C042 2hr Z Gundam #26-27, 29-31
 C043 4hr Xabungle #1-5, 7-11
 C044 6hr Votoms #1-14
 C045 6hr Votoms #15-32
 C046 6hr Votoms #33-39, 41-48
 C047 6hr Votoms #49-52
 C048 4hr Yamato I #6-14
 C049 6hr Captain Harlock/Queen 1000 (Harmony Gold)
 #1-16
 C050 4hr Brave Raideen (10 episodes)
 C051 2hr Z Gundam #23-25, 27

C052 2hr JONNY QUEST: The Monster in the Monastery,
 Calcutta Adventure, A Small Matter of Pygmies,
 The Fraudulent Volcano, Sea Hunt
 C053 2hr JONNY QUEST: Double Danger, Shadow of the
 Condor, Skull & Double Crossbones, The
 Dragons of Ashida, Turu the Terrible
 C054 2hr JONNY QUEST: Pirates from Below, Attack of the
 Tree People, The Invisible Monster, The Dreadful
 Doll, Werewolf of the Timberland
 C055 2hr JONNY QUEST: Arctic Splashdown, Curse of
 Anubis, Pursuit of the Po-Ho, Treasure of the
 Temple, The Robot Spy
 C056 2hr JONNY QUEST: The Devil's Tower, The Quietong
 Missile Mystery, The House of Seven Gargoyles,
 Terror Island, Mystery of the Lizard Men
 C057 2hr STAR TREK: More Tribbles, More Troubles;
 Yesteryear; Beyond the Farthest Star, The
 Survivor, The Lorelei Signal
 C058 2hr STAR TREK: One of Our Planets is Missing,
 Mudd's Passion, The Ambergis Element, BEM
 C059 2hr STAR TREK: The Jihad, The Terratin Incident, The
 Eye of the Beholder, Once Upon a Planet
 C060 2hr STAR TREK: Albatross, The Magicks of Megus-
 Tu, The Counter-Clock Incident
 C061 2hr STAR TREK: Pirates of Orion, Practical Joker,
 How Sharper than a Serpent's Tooth, Time Trap, The Slaver
 Weapon
 C062 4hr Galaxy Express (SUBTITLED) #20-30
 C063 2hr Urusel Yatsura (All 4 Kitsune episodes)
 C064 2hr Icier 1 Act I, Icier 1 Act II
 C065 4hr Robotech: Macross (Tape I)
 C066 4hr Robotech: Macross (Tape II)
 C067 4hr Robotech: Macross (Tape III)
 C068 4hr Robotech: Macross (Tape IV)
 C069 4hr Robotech: Macross (Tape V)
 C070 2hr Macross Volume 1: Booby Trap
 C071 4hr Urashiman #1-4, 6-7, 11-13
 C072 2hr Hokuto no Ken #88-91
 C073 4hr Orguss 1-10
 C074 4hr Orguss 11-20
 C075 4hr Orguss 21-30
 C076 4hr Hokuto no Ken #92-98
 C077 4hr SPT Layzner #20-28
 C078 4hr SPT Layzner #29-32, 34-38
 C079 4hr Galaxy Express #1-10 (6-up Subtitled)
 C080 4hr Galaxy Express #11-20 (Subtitled)
 C081 4hr Maison Ikkoku #1-7, 9, 11
 C082 6hr Real Ghostbusters (1st season) 13 eps
 C083 4hr Dragon Ball #10-18
 C084 4hr Galaxy Express eps (Subtitled)
 C085 4hr Galaxy Express eps (Subtitled)
 C086 2hr Dirty Pair #1-5
 C087 2hr Dirty Pair #6-10
 C088 2hr Dirty Pair #11-20
 C089 4hr Devil Man #9-19 (#11 incomplete)
 C090 4hr Galaxy Express (Subtitled)
 C091 4hr Galaxy Express (Subtitled)
 C092 4hr Galaxy Express (Subtitled)
 C093 4hr Mobile Suit Gundam #1-10

C103 4hr Mobile Suit Gundam #11-20
 C104 4hr Mobile Suit Gundam #21-30
 C105 4hr Mobile Suit Gundam #31-40
 C106 2hr Mazinger Z vs General Black, Great Mazinger vs
 Getta Robot, Great Mazinger vs Getta Dragon,
 Great Mazinger vs Grandizer (All in Spanish)
 C107 4hr ZZ Gundam #1-9
 C108 2hr Real Ghostbusters OVAs (5 episodes)
 C109 4hr Galaxy Express eps
 C110 4hr Galaxy Express eps
 C111 4hr Galaxy Express eps
 C112 4hr Saint Selya #1-10
 C113 4hr Saint Selya #11-20
 C114 4hr Saint Selya #21-28 (29 soon)
 C115 4hr Saint Selya #30-35
 C116 4hr Saint Selya #36-45
 C117 4hr Saint Selya #61-62, 64-66, 68-72
 C118 2hr Saint Selya #62-65
 C120 4hr Galaxy Express Eps
 C121 6hr Gatchaman II #1, 4-11, 13, 15, 17
 C122 4hr Orange Road #1-10
 C123 4hr Orange Road #11-20
 C124 4hr Orange Road #21-30
 C125 4hr Real Ghostbusters (Syn & 2nd Season) 10 eps
 C126 4hr Real Ghostbusters (Syn & 2nd Season) 10 eps
 C127 4hr Real Ghostbusters (Syn & 2nd Season) 10 eps
 C128 4hr Real Ghostbusters (Syn & 2nd Season) 10 eps
 C129 4hr Real Ghostbusters (Syn & 2nd Season) 10 eps
 C130 4hr Dancougar #1-10
 C131 4hr Dancougar #11-20
 C132 4hr Dancougar #21-30
 C133 4hr Rose of Versailles #1-10
 C134 4hr Rose of Versailles #16-24
 C135 4hr Samurai Troopers #1-10
 C136 4hr Saint Selya #78-80, 83-88
 C137 4hr Tales of Little Women #1-10
 C138 4hr Saint Selya #81-90
 C139 4hr Samurai Troopers #11-20
 C140 4hr F #1-10
 C141 4hr Samurai Troopers #21-30
 C142 4hr Anime Three Musketeers #1-5, 7-9
 C143 2hr What's Michael (Collection of Pat's Favorites)
 M001 2hr Windara
 M002 2hr Legend of Marine Snow, The Way to Virgin Space
 M003 2hr Arlon
 M004 2hr NOT AVAILABLE DUE TO THEFT OF ROBERT'S
 COPY Vampire Hunter D
 M005 2hr* Laputa
 M006 4hr Macross: Do You Remember Love? (SUBTITLED)
 M007 4hr Harmageddon, Yamato: The New Voyage
 M008 2hr Violence Jack, Project A-ko
 M009 2hr* My Youth In Arcadia (SUBTITLED)
 M010 4hr Macross: Do you Remember Love, Adieu Galaxy
 Express
 M011 2hr Samy: Missing 99, The Supergal
 M012 4hr The Dagger of Kamul
 M013 2hr Future War 198X
 M014 4hr Greed, Nora, Birth
 M016 2hr* Odin

M017 6hr Gundam I, Gundam II, Gundam III (the last five
 minutes of Gundam III are on tape #X014)
 M018 2hr NOT AVAILABLE DUE TO THEFT OF ROBERT'S
 COPY Dirty Pair Affair of Nolandia, Fire Tripper
 M019 4hr Crusher Joe
 M020 2hr* Queen 1000, Pandora
 M021 4hr Urusel Yatsura IV, The Humanoid
 M022 4hr Leda, Tomb of Dracula, Golgo 13
 M023 2hr The Legend of Hailey
 M024 4hr My Youth In Arcadia
 M025 4hr Prefectural High School Earth Defense Course,
 Urusel Yatsura I: Only You, Urusel Yatsura II:
 Beautiful Dreamer
 M026 2hr Lensman
 M027 2hr Outlanders, Making of Iczar 1, Iczar 1 Act III
 M028 2hr Hokuto no Ken Movie
 M029 2hr Megazone 23 Part I (Subtitled)
 M030 2hr Lensman (Subtitled)
 M031 2hr Kenya Boy
 M032 2hr Godmars
 M033 2hr Lupin III: Castle of Cogilostro
 M034 2hr Project A-Ko (Subtitled)
 M035 2hr Robot Carnival
 M036 2hr* Harmageddon
 M037 4hr LILY C.A.T., Song of a Tree and the Wind
 M038 2hr Crystal Triangle
 M039 2hr Etranger (Subtitled)
 M040 2hr My Neighbor Totoro
 M041 2hr Aura Battler Dunbine OVA III
 M042 2hr Iczar 1 Special Edition
 M043 2hr* Gundam IV: The Revenge of Char
 M044 2hr Aura Battler Dunbine (2nd OVA)
 M045 2hr Saint Saint Movie II
 M046 2hr* Be Forever Yamato (Subtitled)
 M047 4hr Akira, Hinotori II: Yamatohen, Hinotori III:
 Uchuhen
 M048 2hr Zillion OVA: Burning Night
 M049 4hr Bugglebug Crisis IV, Vimpler Queen Mlyu I,
 Gunbuster I, Tokyo Vice, Yotoden III
 M050 2hr* Crusher Joe (Subtitled)
 X001 4hr Panzer World Gallant #22-25, Space Adventure
 Cobra #13, 28, Akanuke Ichiban #1, Ge Ge Ge
 No Kitaro #1, Ku Tengu Tenmaru #1
 X002 4hr Endless Road SSX #20 (2nd half), 21-22, Galaxy
 Express 999, Captain Harlock #1
 X003 4hr Gall Force, Gall Force Extra, Lupin III pt 3 #25
 X004 4hr MD Galst, Urusel Yatsura #181, 173, 174
 X005 4hr Astro Boy (2.5 hrs combined episodes), God Mars
 #1-2, Combatler V #1
 X006 4hr Orguss Memorial #1, Making of Odin, Gundam
 #41
 X007 4hr Amon Saga, Call Me Tonight, Comos Pink Shock,
 Machine Robo #4-5
 X008 4hr Iczar-1 Act I, Z Gundam #12-15
 X009 4hr Dunbine #3-4, 7-8, 10, Gundam #42-43
 X010 2hr Giant Gorg #8-10, Orguss #8-9
 X011 4hr Lensman movie, Orguss Memorial Vol I, Macross
 Mecha Graffiti
 X012 2hr Megazone 23 Pt I, Lupin episode

- X013 2hr Space Adventure Cobra (SUBTITLED movie), Space Cobra (English pilot)
- X014 4hr Gundam III (last 5 minutes), Locke the Superman, Captain Harlock #7-10
- X015 6hr Galatt #1, Panzer World Gallent #1, Hukuto no Ken #2, Two Man Hawk eps, Forest of Many Friends #1, Tomorrow's a Fine Day #1, Giant Gorg #6-7
- X016 4hr* Queen Emeraldas Special, Dirty Pair #1, 3, 4, 6, 7, 11, 8-10, 12, Sasuga no Sarutobi #40
- X017 6hr Blsmark #1, Catseye ep, Giant Gorg #1-5, Orguss #1, Capt Harlock #1, L-Galm #2-3, Mospeda #7, Gatchaman I
- X018 4hr AI City, Nayuta, Rald on Takeshi Castle
- X019 4hr Dunbine #1, 6, 48-49, SF3D Nutrocker, Dancougar #15-16
- X020 4hr Votoms Volume I, Votoms Volume II, Dream Hunter REM I & II, Vifam Valtiel
- X021 4hr Vifam #8-9, Dunbine #2, 5, Yamato I #1-5
- X022 4hr Angel's Egg, Bavi Stock I, Dirty Pair #24
- X023 2hr Wizards, Bavi Stock I
- X024 4hr Ideon: A Contact, Ideon: Be Invoked, Gatchaman #61
- X025 4hr Elghth Man #1, Dairugger XV #1-4, 6, 8, 34-35, 51, Dalcon IV
- X026 4hr Orguss 31-35, Dancougar #5-9
- X027 2hr Macross: Do You Remember Love
- X028 4hr Transformers ep (Jap), Transformers movie, Devil Man eps
- X029 4hr Mobile Suit Gundam #41-43, Harnageddon
- X030 2hr Dirty Pair #25-26, SPT Layzner #5-6, 14
- X031 4hr Giant Gorg #1-6, Area 88 Act III
- X032 4hr Urashiman 5 eps, Cutie Honey 3 eps
- X033 2hr Dirty Pair Movie, L-Galm III: Full Metal Soldier
- X034 4hr Batsu and Terry, Yotoden, Dancougar: Jyusenki-tal sonhs, Magic Elf 17, Wannabes
- X035 4hr Kamui the Ninja Boy (English), Ge Ge Ge no Kitaro movie, previews, Ge Ge Ge no Kitaro ep
- X036 4hr Queen 1000, Border World, City Hunter (4 ep)
- X037 4hr Saint Selya #46-49, Romance of the Three Kingdoms (Subtitled eps)
- X038 4hr Saint Selya 50-52, Allegro non Troppo
- X039 4hr Saint Selya Movie I, Saint Selya 53-56
- X040 4hr Saint Selya CDV, Saint Selya #67, 73, Revenge of the Ninja Warrior
- X041 4hr Saint Selya #74-77, 79, Dunbine OAV 1, Applesseed
- X042 4hr Yotoden II, Dirty Pair OAV #1-3, Gemini Prophecies
- X043 4hr Malsion Ikkoku Movie, Urusel Yatsura V, Godmars OVA
- X044 4hr Lupin: The Marriage of Goemon, Kujaku ou Kikansal, Dominion I & II, What's Michael #1
- X045 4hr Sukeban Deka II (final ep), Sukeban Deka III #1, Project Ako III, The Samurai, Dragon's Heaven, Kamen Rider Black ep
- X046 2hr Black Magic M-66, Madox-1, Patlabor
- X047 2hr Dirty Pair #3, 5, 8 (subtitled), Dynaman #1, 2 (English)
- X048 4hr What's Michael OVA I & II, Saga of the Milky Way Hero, Borgman #7-8
- X049 4hr Vampire Queen Miyu I & II, Xabungle #1-8
- X050 4hr Starship Troopers I & II, Borgman #12-14, 27-29
- Y101 6hr Ideon 2 eps, Dunbine 8 eps, Ashita no Joh 3 eps, Astro Boy 1 ep
- Y102 6hr Dunbine 7 eps, Ultra Seven 2 eps
- Y103 6hr Cello hiki no Goshu, Talyo-no oji Hols no daiboken, Nagagutu wo haite neko, The Adventure of Naja
- Y104 6hr Saint Selya, Kimen Gumil, Anmituhime, Touch, Bosco Adventure, Doteraman, Dragonball, Malsion Ikkoku, Hokuto no Ken, Uchusen Sazitarus, ZZ Gundam, Ge Ge Ge no Kitaro, Ittklman (1 ep each)
- Y105 6hr Conan the Future Boy #1-12
- Y106 6hr Conan the Future Boy #13-24
- Y107 6hr Conan the Future Boy #25-26, Detective Holmes 7 eps
- Y108 6hr Hokuto no Ken, ZZ Gundam, Dragon Ball
- Y109 6hr ZZ Gundam, Dragonar, Dragonball, Hokuto no Ken, Malsion Ikkoku
- Y110 6hr Dragon Ball #51-52, Malsion Ikkoku #47-48, Hokuto no Ken #108, Dragonar #3-4, Ge Ge Ge no Kitaro #67-68, Saint Selya #18-19
- Y111 6hr Dragon Ball #53-54, Malsion Ikkoku #49-50, Hokuto no Ken #109-110, Dragonar #5-6, Ge Ge Ge no Kitaro #69-70, Saint Selya #20-21
- Y112 6hr Dragon Ball #55-56, Malsion Ikkoku #51-52, Hokuto no Ken #111-113, Dragonar #8, Ge Ge Ge no Kitaro #71-72, Saint Selya #22-23
- Y113 6hr Dragonar #9-9(7), Ge Ge Ge no Kitaro #73-74, Saint Selya #24, City Hunter #1-2, Orange Road #1-2, Dragon Ball #58, Malsion Ikkoku #53, Hokuto no Ken #114
- Y114 6hr Dragon Ball #59-60, Malsion Ikkoku #54-55, Hokuto no Ken #116, Dragonar #10-11, Ge Ge Ge no Kitaro #75-76, Saint Selya #25, City Hunter #3, Orange Road #3
- Y115 6hr Dirty Pair #1-12
- Y116 6hr Dirty Pair #13-16, Detective Holmes 8 eps
- Y117 2hr Nausicaa
- Y118 6hr Catseye (10 eps), Dragonar #16, Ge-Ge-Ge no Kitaro #81, Saint Selya #32
- Y119 6hr Catseye (12 eps)
- Y120 6hr Catseye (12 eps)
- Y121 6hr Catseye (3 eps), Lupin III Part I (10 eps)
- Y122 6hr Dragonar #11-12, City Hunter #5, Orange Road #5, Dragon Ball #61-62, Malsion Ikkoku #56-57, Hokuto no Ken #118, Dragonar #12-13, Ge Ge Ge no Kitaro #77
- Y123 6hr Saint Selya #28-29, City Hunter #6-7, Orange Road #6-7, Dragon Ball #62-63, Malsion Ikkoku #58-59, Hokuto no Ken #116, Ge Ge Ge no Kitaro #78
- Y124 6hr Dragonar #14-15, Ge Ge Ge no Kitaro #79-80, Saint Selya #30-31, City Hunter #8, Orange Road #8, Dragon Ball #64, Malsion Ikkoku #60, Hokuto no Ken #120

Y125 6hr City Hunter #9-11, Orange Road #9-10, Dragon Ball #66, Maison Ikkoku #61, Hukuto no Ken 2 #121, Dragonar #17, Ge Ge Ge no Kitaro #82, Saint Selya #33

Y126 6hr Orange Road #11-12, Dragon Ball #67-68, Maison Ikkoku #62-63, Dragonar #18-19, Ge Ge Ge no Kitaro #83-84, Saint Selya #34-35

Y127 6hr Orange Road #13-14, Dragon Ball #69-70, Maison Ikkoku #64-65, Dragonar #20-21, Ge Ge Ge no Kitaro #85-86, Saint Selya #36-37 Y128 6hr Gundan #5-18

Y129 6hr Gundan #17-29

Y130 6hr Lupin III (1st) 1 ep, Catseye 9eps

Y131 6hr Catseye eps

Y132 6hr Catseye eps

Y133 2hr Ledes, Bubble Gum Crisis 3, Yotoden I

Y134 2hr Wings of Honeamle

Y135 6hr Orange Road #15-17, Dragon Ball #70-71, Maison Ikkoku #66-67, Dragonar #22-23, Ge Ge Ge no Kitaro #87, Saint Selya #38-39

Y136 6hr Dragon Ball #9, Maison Ikkoku #67, Dragonar #24, Ge Ge Ge no Kitaro #88, Saint Selya #40, Daimajin Ikaru

Y137 6hr Orange Road #18-20, Dragon Ball #74, Maison Ikkoku #70, Dragonar #25-26, Ge Ge Ge no Kitaro #89, Saint Selya #41-42

Y138 6hr Dragon Ball #75-77, Maison Ikkoku #71-72, Dragonar #27-28, Ge Ge Ge no Kitaro #90-91, Saint Selya #44, Orange Road #21-22

Y139 6hr Maison Ikkoku #73-74, Dragonar #29-30, Saint Selya #45-46, Orange Road #23-24, Dragon Ball #78-79

Y140 6hr Maison Ikkoku #75-78, Dragonar #31-32, Ge Ge Ge no Kitaro #32-42, Saint Selya #47-48, Orange Road #25-26, Dragon Ball #80-81

Y141 6hr Dragonar #33-34, Ge Ge Ge no Kitaro #92-93, Saint Selya #49, Akakage #1, Dragon Ball #82-83, Maison Ikkoku #77

Y142 6hr Dragonar #35-36, Saint Selya #50-51, Orange Road #29-30, Akakage #2-3, Dragon Ball #84, Maison Ikkoku #79

Y143 6hr Dragon Ball #85-86, Maison Ikkoku #79-80, Dragonar #38, Ge Ge Ge no Kitaro #96-97, Orange Road #31-32, Akakage #4

Y144 6hr Akakage #5-6, Dragon Ball #87-88, Maison Ikkoku #81-82, Dragonar #38-39, Ge Ge Ge no Kitaro #99-100, Saint Selya #54, Orange Road #33

Y145 6hr Saint Selya #55-56, Orange Road #34-35, Akakage #7-8, Dragon Ball #89-90, Maison Ikkoku #83-84, Dragonar #40

Y146 6hr Dragonar #41-42, Ge Ge Ge no Kitaro #101-102, Saint Selya #57-58, Orange Road #36-37, Akakage #9-10, Dragon Ball #91, Maison Ikkoku #85

Y147 6hr Dragon Ball #92-93, Maison Ikkoku #86-87, Dragonar #43-44, Ge Ge Ge no Kitaro #101-102, Saint Selya #59-60, Orange Road #38, Akakage #11

ROBERT GIBSON'S TAPES

1 2hr JONNY QUEST: The Monster in the Monastery, Calcutta Adventure, A Small Matter of Pymies, The Fraudulent Volcano, Sea Hunt

2 2hr JONNY QUEST: Artic Splashdown, Curse of Anubis, Pursuit of the Po-Ho, Treasure of the Temple, The Robot Spy

3 2hr JONNY QUEST: Pirates from Below, Attack of the Tree People, The Invisible Monster, The Dreadful Doll, Werewolf of the Timberland

4 2hr JONNY QUEST: Double Danger, Shadow of the Condor, Skull & Double Crossbones, The Dragons of Ashida, Turu the Terrible

5 2hr JONNY QUEST: The Devil's Tower, The Quetong Missile Mystery, The House of Seven Gargoyles, Terror Island, Mystery of the Lizard Men

6 2hr Golgo 13

7 2hr Urusel Yatsura TV Titles, Warriors of the Wind

8 2hr Macross: Do You Remember Love (SUBTITLED)

9 4hr Hokuto no Ken #23-32

10 4hr Leda: Adventures of Yokko, Z Gundan #1, Gatchaman F #47-48, Urashiman #42-43, Panzer World Gallant #15

A01 4hr Icer-1 Act I, Z Gundan #12-15, Captain Tsabusu episodes

A02 4hr Urusel Yatsura 4 #? eps, Catseye #2,73, Dirty Pair #2, Hokuto no Ken #47-48

A03 6hr Ideon movie, several late L-Galm eps

A04 2hr Night of the Galactic Railroad

A05 4hr Z Gundan #2-9,11

A06 4hr Macross: Do You Remember Love, Adieu Galaxy Express

A07 6hr Xabungle Graphitti, Baghi, Andromeda Stories, L-Galm eps

A08 2hr Hokuto no Ken #48-49

A09 2hr Lupin III: Castle Cogilostro, Rose of Versalle #33

A10 4hr Hokuto no Ken #67-68, Angel's Egg, Catseye #19-20

B01 4hr Hokuto no Ken #38-46

B02 4hr Hokuto no Ken #47-56

B03 4hr Urusel Yatsura 1,2,204, 6 #? eps

B04 6hr Urusel Yatsura I: Only You, Urusel Yatsura II: Beautiful Dreamer, Mike Jitlov shorts, Way to Virgin Space, Detective Holmes: 4 #? eps

B05 4hr Hokuto no Ken #51-52, 57-61, Bavi Stock I

B06 4hr* Odin: Voyage of the Starlight, Ge Ge Ge no Kitaro: 1 #? ep

B07 2hr Nausicaa in the Valley of the Wind

B08 4hr Dr Slump: 1 #? ep, Patrilliro: Operation Stardust, Hokuto no Ken #4, Star Trek Bloopers

B09 6hr Golgo-13, Be Forever Yamato, Vifam #1

B10 2hr Future War 198X

C01 4hr Panzer World Gallant #1-10

C02 4hr Panzer World Gallant #11-12,14-21

C03 4hr Panzer World Gallant #22-25, Space Cobra #13,28, Aka-nuke Ichiban #1, Ge Ge Ge no Kitaro #1, Kotenguten Maru #1, 8th Man #9

C04 4hr God Mazinger #15,17, Tesujin 28: 1 #? ep, God Mars: 1 #? ep, Macross #25, Z Gundan #38,

Tobikage: 4 #? eps

G05 2hr Dallos Parts 1-4
 G06 4hr Endless Road SSX 1-10
 G07 4hr Endless Road SSX 11-19, 20 (first half)
 G08 4hr Touch: 8 #? eps (1st season)
 G09 4hr Lupin III (1st and 3rd season eps)
 G10 4hr Area 88 Part I, Cosmo Police Justy, Endless Road
 SSX #1-3
 D01 4hr Urusel Yatsura IV, The Humanoid
 D02 2hr Etranger: Time Allen
 D03 2hr Megazone 23 Part 2
 D04 4hr Carl Macek Speech (May 17, 1986), Urusel
 Yatsura #55,58,45, 1 #? ep
 D05 4hr Legend of Halley, Dancougar Original Viseo, ZZ
 Gundum #4, SPT Layzner #1
 D06 6hr NOT AVAILABLE--STOLEN Vampire Hunter D, Dirty
 Pair: Affair of Nolandia, Firetripper
 D07 6hr Urusel Yatsura IV, Megazone 23 Part 2, Arion (All
 1st gen)
 D08 4hr Touch: 8 #? eps (2nd season), Hokuto no Ken #78
 D09 4hr Laputa, Samy Missing 99, The Supergal
 D10 2hr Devilman #1,2,5, Various live action trailers
 E01 4hr Kamui no Ken, Captain Harlock #32-35
 E02 4hr Hokuto no Ken #73-78, Matsumoto Special, Panzer
 World Gallant #13, Queen Emeraldas Special
 E03 2hr Arion
 E04 2hr Lupin III: Castle Cogilostro (SUBTITLED)
 E05 6hr Hokuto no Ken #1-18 (credits/commercials cut)
 E06 4hr Hokuto no Ken #34-40,49-50
 E07 4hr Hokuto no Ken #21-22, Catseye #1-8
 E08 4hr Catseye #1-10
 E09 4hr Catseye #11-14,17,18,17,18-21
 E10 4hr M.D. Galst, Urusel Yatsura #181, Urusel Yatsura
 "Chance on Love" videos, Urusel Yatsura
 #173-174
 F01 2hr Panzer World Gallant Original Video: Ironcrest,
 Cool Cool Bye
 F02 2hr Violence Jack, Project A'ko
 F03 4hr Amon Saga, Call Me Tonight, Cosmos Pink Shock,
 California Crisis, Machine Robo Chronos #4-5
 F04 4hr Hokuto no Ken #73-80, Anime Special
 F05 4hr AI City, Nayuta, Raid on Takeshi Castle
 F06 2hr SPT Layzner Volumes 1-2
 F07 4hr Legend of Marine Snow, Dragon Ball #1
 F08 4hr Captain Harlock & Queen 1000 #26-33
 F09 4hr Captain Harlock & Queen 1000 #34-44
 F10 4hr Captain Harlock & Queen 1000 #45-55
 G01 4hr Captain Harlock & Queen 1000 #56-68
 G02 4hr Captain Harlock & Queen 1000 #67-??, Adven-
 tures of Galaxy Rangers: 4 #? eps
 G03 4hr Windaria, Malsion Ikkoku #1
 G04 4hr Hokuto no Ken (SUBTITLED) #1-10
 G05 4hr Hokuto no Ken (SUBTITLED) #11-12,15-19,21-23
 G06 6hr Panzer World Gallant Video, Gall Force, Devilman
 vs Mazinger Z
 G07 4hr Giant Gorg #1-6, Area 88 Part III
 G09 4hr Dr. Slump (10 eps subtitled)
 G10 6hr Adventurers of the Galaxy Rangers (16 eps)
 H01 4hr Sangikushi Part I, Guyver

H02 2hr Time Stranger
 H03 4hr ZZ Gundam #12-13,17, Hukoto no Ken #96-101
 H04 4hr SPT Layzner Vol 3, Hokuto no Ken #92-98
 H05 4hr Fandora Part II, Malsion Ikkoku #8,10,15, Hokuto
 no Ken #102-105
 H06 4hr SPT Layzner #33, Dragon Ball #12,14,18-20, Saint
 Selya #1, Ikkyman #10,12-13
 H07 2hr Digital Target Grey
 H08 2hr Hino Tori, Hokuto no Ken #107-108
 H09 4hr Urban Square, Del Power, Root Search, Detective
 Holmes 1 ep
 H10 4hr Hokuto no Ken #24-33 (Subtitled)
 I01 2hr Bubble Gum Crisis, Hikarion, ZZ Gundam #47
 I02 4hr What's Michael, Tobira o Akete, Il Nin Iru, Making of
 "Wings"
 I03 2hr Touch I movie
 I04 4hr Saint Selya #1-10
 I06 4hr Hokuto no Ken #34-43 (#43 Incomplete) Subtitled
 I07 4hr Lovely Betty Mamongatar, Wings of Honneimise
 Special, Maskman #2, Metaldier 1 ep
 I08 4hr Digital Devil Story, Rumic World 3: Laughing Target,
 Maryu Senki, Katsugeki Shojyo Tanteidan,
 Twilight Q
 I09 4hr Macross Movie (English), Megazone 23 Part II
 (English), Macross #7
 J01 6hr Adventures of the Galaxy Rangers 11 eps
 J02 6hr Adventures of the Galaxy Rangers 12 eps
 J03 6hr Adventures of the Galaxy Rangers 14 eps
 J04 6hr Adventures of the Galaxy Rangers 14 eps
 J05 6hr Adventures of the Galaxy Rangers 14 eps
 J06 4hr Hokuto no Ken #2 #111-114, City Hunter #1-2,
 Jilrow #1, Orange Road #1
 J07 6hr Vengeance of the Space Pirate (English),
 Speedracer #7, Macross #3-6,8-9
 J08 2hr Urban Square, Unit Guyver
 J09 4hr Hokuto no Ken #2 #118-122, City Hunter #9-12
 J10 2hr Wings of Honeamisse
 K01 4hr Douggram Documentary, Douggram episodes
 K02 2hr Chocolate Panic Picture Show
 K03 2hr Project A-Ko 2, Hokuto no Ken #2 #123,129
 K04 2hr Robot Carnival, Lensman #?
 K05 2hr NOT AVAILABLE--STOLEN Yojuu Toshi (Beast
 City), Plawres Sanshiro #?
 K06 4hr Dragonar #27, City Hunter #?, Orange Road #?,
 Malsion Ikkoku #?, Hokuto no Ken #2 #?
 K07 2hr Legend of Shirlusu, Diacon Animation
 K08 2hr* Saint Selya #?, City Hunter #?, Dragonar #?,
 Hokuto no Ken #2 #121, Tetsujin 28 #?, Dragon
 Ball #?
 K09 4hr Hokuto no Ken #44-53 (Subtitled)
 K10 4hr Hokuto no Ken #54-63 (Subtitled)
 L01 2hr Hokuto no Ken movie (live action)
 MY17 6hr Dragonball #10-11, Malsion Ikkoku #6-7, Igano
 Kabamalu #?, Urashiman #?, ZZ Gundam
 #10-11, Lupin III 2 eps, SPT Layzner #30,
 Hokuto no Ken #73, Ge Ge no Kitaro #31
 MY21 6hr Space Cobra #1-5, Spt Layzner #37-38,
 Dragonball #18, Malsion Ikkoku #14, Kimen
 Gummi #30-31, Pastel Yumi #15, ZZ Gundam

#18

MY22 6hr Dirty Pair #1,3, Igano Kabamalu #7, Hokuto no Ken #80-81, ZZ Gundam #19-20, Kimen Gummi #34-35, Pastel Yumi #7,18, Dragonball #21, Malson Ikkoku #16

MY23 6hr Dragonball #22-23, Malson Ikkoku #17-18, Hokuto no Ken #81-82,84, ZZ Gundam #21-22, Dirty Pair #4-5, Pastel Yumi #20

MY24 6hr Dragonball #24-25, Malson Ikkoku #19-21, Hokuto no Ken #83, Kimen Gummi #38, Space Cobra movie, Pastel Yumi #21, Dirty Pair #6

MY25 6hr Pastel Yumi #22-23, Dirty Pair #7-8, Dragonball #26-27, Malson Ikkoku #22, Hokuto no Ken #85, ZZ Gundam #23, Sagokushi Part 2 movie

IMPORTANT NOTE: Robert Gibson does not have nearly as much time for dubbing as Randall and Ray do. If any tapes in your dubbing request are from Robert's Tape Collection, you must allow DOUBLE the normal time for dubbing...yes, that does mean 40 weeks!



PENALTIES FOR RULES VIOLATIONS

Due to the problems we have had in the past with people who violate the rules through carelessness, because they disapprove of them, and/or because they do not feel that rules apply to them, we reached the point where we had three choices; we could either:

- quit making dubs for everyone;
- make the rules Draconian; or
- make the penalties for violating the rules Draconian.

After much discussion and sometimes violent argument, we decided to keep the rules more-or-less as they were and to impose Draconian penalties on those people who violate the rules.

Penalties for the following common rules violations have been set (although the penalties may be adjusted when there are extenuating circumstances). This list is not all-inclusive, the C/FO-San Antonio Tape Library reserves the right to impose such penalties for any violation of these rules, even if the violation is not listed herein.

Rules Violation Penalty

Failing to prepare tapes in strict accordance with rules

- 1st Offense---Tapes returned undubbed
Additional Offenses---Tapes confiscated

Complaining about rules/service(*)

- 1st Offense---Prohibited 3 months
Additional Offenses---Prohibited Permanently

Video Piracy

- 1st Offense---Banned 1 year

- Additional Offenses---Banned permanently
Dubbing Tapes for Banned Individual
1st Offense---Prohibited 6 months
Additional Offenses---Banned 1 year
Knowingly Dealing with Video Pirates
1st Offense---Prohibited 12 months
Additional Offenses---Prohibited permanently
Causing another dubber to complain about your violations of his/her dubbing rules to this library
1st Offense---Varies by offense
Additional Offenses---Varies by offense

BANNED: A banned individual may not obtain dubs from this library, from any library dealing with this library, and/or any individual who has signed the C/FO-San Antonio Tape Dubbing Pledge by any means (including trade and outright purchase). A banned individual is required to clearly inform all individuals or groups from whom he/she attempts to obtain dubs that he/she is banned by C/FO-San Antonio as well as the reasons for and terms of the ban at the outset of any attempts to obtain tapes from them. If the ban is issued for selling/trading/dubbing tapes for profit, the ban period shall be extended to include the time it takes the individual to return all profits to the people he/she charged.

A banned individual is required to apologize in writing for the actions which lead to this penalty being imposed.

With the approval of the general C/FO, a banned individual may partially or completely buy off the ban by spending 300 C/FO Activity Points per month of the ban to do so. Points so expended are completely lost by the individual and may not be used for any other purpose.

PROHIBITED: A prohibited individual may not obtain dubs

from this library or from any library dealing with this library, but may obtain dubs from others who obtain have signed the C/FO-San Antonio Tape Dubbing Pledge if those people wish to deal with the prohibited individual.

A prohibited individual is required to apologize in writing for the actions which lead to this penalty being imposed.

With the approval of the general C/FO, a prohibited individual may partially or completely buy off the prohibition by spending 75 C/FO Activity Points per month of the prohibition to do so. Points so expended are completely lost by the individual and may not be used for any other purpose.

APPEALS: Penalties shall be imposed by the Head Librarian, but may be appealed if the individual penalized believes that he actually did not violate the rules. An appeal must be filed with the Head Librarian within three weeks of a penalty being imposed and must present factual evidence the individual appealing the penalty did not actually violate the rules. (Note that forgetting the rules, disagreeing with the rules, and other such excuses shall not be accepted in an appeal.) Upon receiving such an appeal the Head Librarian shall examine it and if he find the arguments presented in the appeal well-founded, he shall lift the penalty. If he does not find the arguments in the appeal well-founded, the appeal shall be submitted to the membership of C/FO-San Antonio at the next regular business meeting where it shall be discussed and voted upon by the membership of C/FO-San Antonio voting under oath to only consider the facts of the case. A three-quarters vote shall be required to overturn the Head Librarian's decision to impose the penalty and if less than a majority vote to overturn the penalty, the appeal shall be deemed frivolous and the penalty shall be doubled in duration.

Penalties imposed by other approved libraries for viola-

tions of their approved rules will normally be honored by the C/FO-San Antonio Tape Library. However, these penalties may be appealed to C/FO-San Antonio under the same procedure (however, the Head Librarian will simply submit the appeal to a vote of C/FO-San Antonio). If C/FO-San Antonio holds that the penalty was improper, neither the C/FO-San Antonio Tape Library, those libraries obtaining copies from the C/FO-San Antonio Tape Library, nor individuals signing the C/FO-San Antonio Tape Dubbing Library shall be required to enforce the penalty (although they may individually decide to enforce it if they so desire), but the penalty itself shall remain unless the library originally imposing it lifts the penalty.

(*) Believe it or not suggestions are welcome -- so long as the Head Librarian cannot interpret them as a complaint by any means. Be careful, however, as the head librarian interprets almost anything that is not extremely carefully worded as a complaint. Any statement that says the rules are too strict or that says that we do not have the right to impose a rule are automatically classified as complaints. Suggestions are things that are not negative, do not bitch, and explain in detail exactly how the change proposed would improve service while decreasing the workload on the dubbers. Any suggestions that would require an increase in the workload of the dubbers are normally classified as complaints as they seem to be asking for yet more in exchange for nothing, implying that the person making the "suggestion" is actually complaining that we owe him/her yet more. If you really feel that you have to complain about the rules, it is best to do so indirectly -- through one of the head librarian's close personal friends: they can bitch at the head librarian with near impunity if they feel that you have a valid complaint with the rules, while you are only going to get yourself in deep trouble!

The C/FO-San Antonio Tape Library reopens on April 1, 1989

All persons sending tapes for dubbing must send a signed copy of the new C/FO-San Antonio Tape Dubbing Pledge with your first set of tapes submitted. This is an exception to the rule prohibiting material to be sent inwith your tapes. Be sure to completely read the new dubbing rules BEFORE signing the new dubbing pledge and do not sign the pledge if you object to the rules or do not intend to follow them.

ANY TAPES POSTMARKED BEFORE APRIL 1, 1989 WILL BE CONSIDERED FREE DONATIONS TO THE DUBBERS' COLLECTION OF BLANK TAPES FOR HIS OWN PERSONAL USE AND WILL NOT BE DUBBED!

In honor of the Showa Emperor, all violations of the C/FO-San Antonio Taping Library dubbing rules which occurred prior to April 1, 1989 - except for video piracy and dealing with individuals banned by this library - are forgiven and will not be held against you. Everyone (except Neal Wingate who is still banned) starts with a clean slate.

Sample Tape Labels and Return Mailers

☐ SP	☐ LP	☐ EP
NOISE REDUCTION ☐ ON ☐ OFF		SUPPRESSION DU BRUIT ☐ ARRÊT ☐ MONO ☐ STEREO ☐ PCM ☐ VIDEO
FUJI SUPER HG		T-120 VHS
Ima DemoLabel 222 2nd Str #222 Second City, TX 77222 (512) 222-2222		
NON-MEMBER		#YI22

	DemoLabel NON-MEMBER #YI22	
	Catsyc (3-eps) Lupin III pt 1 (10 eps)	
		(2 of 2)

Randall Stakes
4122 Tallulah
San Antonio, TX 78218-3952

22

Ima DemoLabel
222 2nd Str #222
Second City, TX 77222

2 TAPES
ENCLOSED

C/FO-SAN ANTONIO TAPE DUBBING PLEDGE

Anyone desiring to obtain copies from the C/FO-San Antonio Tape Library must complete, sign, and date the following dubbing pledge. No copies will be made for any person (even good friends of the dubbers) unless a completed and signed copy of this pledge is on file. Persons under age 19 must have a parent or guardian sign as well.

Feel free to make photocopies or to require those you dub tapes for to sign a copy as well.

I, (print name) _____, hereby pledge that I will not sell, trade, or dub copies of any videos I own or have access to for material profit of any kind and I further pledge not to knowingly support the activities of any person, business, or organization that sells, trades, or otherwise dubs copies of videos for material profit of any kind by buying tapes from, selling tapes to, trading tapes with, dubbing tapes for, or otherwise associating with any such person, business, or organization. I further pledge that I will not allow any tapes I obtain from this library to be shown at any convention at which "Cream Lemons" (or other similar adult/pornographic animation) is to be shown as part of convention programming. I understand that if I violate this pledge, I will be unable to obtain any tapes from the C/FO-San Antonio Tape Library or any person who has signed this pledge.

I, (print name) _____, certify that I have completely read and understood the C/FO-San Antonio Tape Dubbing Rules and that I agree to be bound by the most current set of rules issued in all my dealings with C/FO-San Antonio. I understand that updates and modifications to these rules are published when needed in Celluloid Diversions and that I am responsible for keeping up with any such updates. I further certify that I understand that obtaining tapes from this library (or from any other anime fan) is a privilege, not a right.

Signature: _____ Date: _____

If under age 19, parent/guardian must sign this statement:

I have read the C/FO-San Antonio Tape Dubbing Rules and the Tape Dubbing Pledge which my child/ward has signed and I agree that my child/ward shall be bound by the terms therein. I further understand that much of the material available from the C/FO-San Antonio Tape Library is unrated, but would probably be rated "PG-13" or "R" if it were rated, and I have no objection to my child/ward receiving copies of this material.

Signature: _____ Date: _____

THE RECOLLECTIONS AND CONFESSIONS
of a
PRINCE PLANET FREAK

by Meg Evans



© ORU

Prince Planet Theme

No one can compare
to the prince who wears
a medallion on his chest;
Using all his might
changing wrong to right
Prince Planet he's the best

Now it's no surprise
that he fights bad guys
and he makes the bad guys pay;
whether day or night
in a flash of light
Prince Planet's on his way

Here comes Prince Planet;
Prince Planet!

All the things he'll do
will astonish you
Prince Planet, he's the best
Plays a meteor
with a dinosaur
saves a damsel in distress

Right before your eyes
from out of the skies
comes the hero of the day;
from outer space,
now to take his place,
Prince Planet's on his way

Here comes Prince Planet,
Prince Planet!!

"With his friends Ojibaba, Dynamo,
and Diana, Prince Planet fights evil
throughout the universe! While Crag,
Master of Misery, works for galactic
destruction, Prince Planet defends
Decency and Justice!!"

The year is 1965. It is 4:30 PM on a weekday
afternoon, and the TV is tuned into KTTV in Los Angeles.
As far as I was concerned, the only place to be at that
time of day was right there in front of the idiot box.
That's when Prince Planet did his thing, with that all-
purpose weapon and handyman's dream, the Pendant of Power.
He did it for some fifty-odd episodes before he finally
flew back home to Radion and off of the tube forever.

Over these past twenty years or so I've often wondered
what the heck happened to my one-time favorite animated
hero and his oft-times put-upon companions Diana, Ojibaba,
and Dan Dynamo. Like Astro-boy, Gigantor, 8th Man, et.al.,
Prince Planet was filmed in living black and white. After
color really came into vogue, the black and white series
seemed destined for oblivion. No one was much interested
in the old non-color cartoons, save a few stations just
getting started, or those on very limited budgets.

But hold on a minute. I hear mutterings of confusion
amongst the readers of this article. Whereas most connois-
seurs of Japanese animation have certainly heard of Astro-
Boy, Gigantor, and 8th Man, how many have heard of Prince
Planet? I don't imagine many of you raised your hands out
there. In fact, the C/FO Directory for 1988 only lists
three steadfast, die-hard fans who had the guts to admit that
it was amongst their favorite anime interests.

Why?

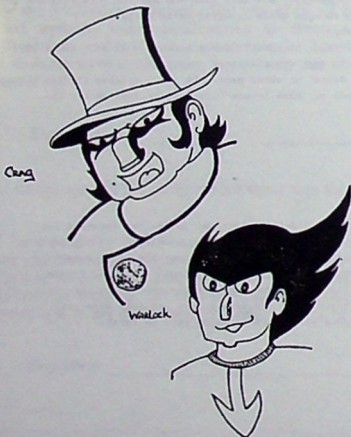
Well, I suppose it takes a certain twisted sense of
humor to appreciate some of this stuff. If "Plan 9 from
Outer Space" or other generally awful science fiction films
turn you on, then Prince Planet might just be for you.

There's no denying that the series was intended for
young children and was often overly silly, but I
still love it for its primitive animation, campy
sight gags, unbelievable dialogue delivery, pseudo-
scientific jargon, and bizarre characters. Let me
tell you, that kid from Radion ran into some real
weirdos during his fighting days on Earth.

Take Crag of Cragmire, for example. Crag was one of the Prince's worst and most persistent enemies. Whoever came up with the character design for this guy had to be a little off. Crag was a huge dude with a comparatively tiny head. Perhaps he wore his gigantic silk top hat to compensate for his small skull, or maybe it was to go with his snappy ascot and the boutonniere he always wore in his lapel. Who knew? Crag perpetually had large, dark circles under his eyes, and I suppose they were there to make him look more sinister. Personally, I think he got them from staying up until all hours of the night, plotting the Prince's demise. Oh yes, Crag's main means of transportation was flight, via a pair of bat-like wings that would sprout from his back. Seeing this nattily-dressed monster was supposed to scare the hell out of anybody who saw him, sober or not.

Uh, nice try fellas, but no cigar.

Another frequent would-be Prince assassin was "that Martian mischief maker" (honest!), Warlock. Warlock was a really ugly individual with a square chin offset by his equally square head. His hair always stuck almost straight up and out- it sort of depended on the angle he was drawn in. Warlock had a nasty, high-pitched giggle, and when he got really excited about something, a nervous twitch in his eye as well. As I recall, the Prince gave up on him rather early on, and whenever possible, left him to be dealt with by Ojibba of Abaddon. After all, they were both magicians and both hated each other's guts. In the end, however, the Prince got fed up with this laughing hyena of a villain, and fried him with the Pendant of Power.



But enough of the enemies of our hero. What about the Prince himself? Prince Planet, whose Japanese handle was "Usai Shonen Poppi" (?), came from the planet Radion. He was sent to Earth to help us poor, miserable Earthlings get a grip on our behavior, and also to protect us from the usual gang of evil scientists and bug-eyed monsters. After all, isn't that what all those space heroes are for? Anyway, the Prince's ship crashes near the Worthy ranch- (later referred to as the Prince Planet Ranch- he must have gained controlling interest in it by then)- which one episode says is about 500 miles from Northern Colorado. Young Diana Worthy finds the boy in the bushes near the crash site, out cold. Instead of wearing his fighting togs- an unremarkable uniform except for the helmet which sported a high, finlike crest similar to those worn by lots of contemporary Japanese space heroes-- the Prince had slipped into "normal Earthboy clothes" prior to his crash, so Diana thought him to be nothing unusual. This suited the Prince just fine, since he wanted to remain as incognito as possible. Well, wouldn't you know it, but the first thing off the bat, he ends up blowing his cover in the process of putting out a fire started by thugs who were secretly drilling for oil on the Worthy ranch. Pop Worthy was so grateful to the Prince for his good deed that he offered to put the boy up for the remainder of his stay on Earth.

More fool he! The Prince, or Bobby as he is known when dressed in the polka-dot bandanna, shorts, and knee-high socks that made up his earthly attire, was an absolute magnet for trouble. Everyone and their mother was out to assassinate him and swipe his pendant, and they were not above using his friends (repeatedly) for hostages or bait.

Not that he would've done better without some of his friends, mind you. Dan Dynamo, the pro wrestler, had the brawn of a wild bull but the IQ of your average carrot. I wouldn't be surprised if he and Shutaro Mendo of Urusei Yatsura fame shared a common ancestry, since their hair looks suspiciously similar. Ojibaba, who besides being a magician complete with turban and engine-powered flying carpet (I swear! They open up a panel in the carpet, and



there's gears and an engine in this carpet, that's only about an inch thick!!), was a crotchety old man as well. He and Dynamo continually used to wage their own battle of wits with one another. Come to think of it, they were pretty well matched in the brains department. Zero plus zero equals, well, you get the idea.

This leads us to Diana and Pop Worthy. Diana was a bit of a whiner, but very brave in her own way. She had to be, with a pal like Bobby hanging around all the time. Diana always wore a dress that looked like something straight from the Swiss Alps. Maybe her father, who bore a passing resemblance to Colonel Sanders, had a limited budget and couldn't afford to upgrade her wardrobe.

It's too bad Bobby didn't whip something decent up for her himself. The Pendant was certainly capable of doing so, since it could rearrange the molecular structure of just about anything. However, he had a good reason for saving the Pendant's energy supply, pending more important uses. You see, the attendant of the Pendant's Energy Transmission Station on Radion seemed to be forever falling asleep at the switch, so to speak. As often as not the Prince would be facing some dire threat with no energy in his pendant, before the doofus on Radion would figure it out. Only in the nick of time would he send out a fresh allotment of energy. I often wonder why that clown wasn't fired long ago.

Naturally, other characters drifted in and out of the series, and their names were usually puns on their various occupations. I remember a guest shot by that eminent veterinarian, Dr. Bovius, whose practice for the most part was limited to cows. How about Subway Sam, the pickpocket? He hung out in-- where else? subway trains, while looking for likely victims. There was King Caustic, from the planet Alkaline, and the Amoeba gang, and Dr. Optic, and the Dum-Dums, and the Navachok Indians (They're civilized people, really, they just like to live in the old way.~).

It's pretty hard to remember them all, after so much time has passed. Through the auspices of two generous C/TO members, I've managed to escape up a

total of five episodes. Four are in English and one's in Japanese. What an experience it was, seeing these episodes after a twenty-three year hiatus. Not only did they dredge up old memories, but they made me want to find more of them. Alas, the usual response to my inquiry is, "Prince What?". I have discovered that Orion Pictures now owns the films, but it's doubtful that they will ever be put on videotape, unless an interest in them comes to the attention of the "povers that be". So far, they haven't returned my calls.

In the meantime, I keep hoping. And, when I've had a really rotten day, and things just don't work out, and I'm about ready to strangle someone, I just pick up a Prince Planet episode, stuff it in the VCR, and sit back.

After watching one of those things, you can face just about anything.

HELP PRINCE PLANET!!!

Dedicated PrPl fans Dave Merrill and Meg Evans are currently scouring the world for episodes of Prince Planet!!! Can you help? Do you know of any existing episodes of the Prince? Or, are you, too, a fan of the Prince who wears a medallion on his chest? Contact:

The Prince Planet Foundation
3314 Ann Road
Smyrna, GA 30080

PRINCE PLANET DATA

Animation: TOJ Tokyo (?), K. Fujita Assoc.
American release: American International Pictures
Produced by: Salvatore Biliitteri
Executive Producers: James H. Nicholson
Samuel Z. Arkoff

Syndicated: 1966
52 episodes

thanks to: Barb Edmunds and Laurine White





THE VIDEO GAME CONNECTION

Japanimation in a different form----

by Keith Jones

Anime is being brought to these shores in the form of videogames. The two home videogame giants, Sega of America and Nintendo of America are both Japanese companies who have replaced domestic outfits in the home video game market, and both have Japanese animation-influenced games in their lineup.

Sega, producers of the Sega master system, have an anime-related game on the market-- "Zillion", based on the popular "Lazer-Tag" style show. A sequel, "Zillion II-- the Transformation" has also been released.

Nintendo of America, producers of the predictably named Nintendo Entertainment System, have released "Golgo 13" and "Chester Field", and soon will be releasing "Zeta Gundam".

So, check out your local toy and hobby shops for the latest translations of Japanese Animation.

Golgo 13- the Game from Hell by Dave Merrill

I went by that "Toys 'r' Us" at least eight times looking for that game. It was the holiday season, and every Nintendo game they had was sold out, completely. Christmas last year was good for Nintendo.

The game failed to appear again and again, but still I



returned, in the hopes that there would be new stock next to the display that said... Golgo 13.

Yes, Nintendo and Vic Tokai have released a home video game of the adventures of everyone's favorite ultimate anti-hero, the sharpshooter, assassin, and secret agent Golgo 13.

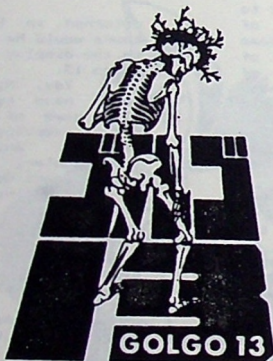
I finally found the game, not in the "Toys 'r' Us" but in a local video rental store. Actually my brother found it. In any event, we had the game for a day, but we played the hell out of it.

The game starts with a superb attract mode, with scrolling text explaining that the C.I.A. has lost a killer virus in a helicopter crash near the Statue of Liberty-- with two or three agencies vying for information and advantage, and Golgo 13 in the middle.

The game action is unusual, but works very well. Golgo moves from side to side, switches to a gun-sight view to battle with KGB assassins, changes to a 3/4 view to converse with characters in hotels, subway stations, and mysterious mansions (the dialogue appearing in letterboxes above), and also changing to a attack helicopter to take out a sniper atop a Berlin skyscraper.

The graphics are excellent, especially in the conversation scenes and during the "hit", where Golgo's gunsight is highlighted with a gleaming reflection.

I wish most American versions of Japanese series could be as faithful as this game is to the original Golgo.



They don't change a thing, not even his cover identity, "Duke Togo". The only thing a purist might have trouble with is the game's tendency to downplay the fact that Golgo is a hired assassin, instead calling him a "Super Sniper", and "The Man With The Custom M-16", as well as such charming euphemisms as "rub out", "wipe out", and "knock off" rather than the usual "kill".

The game is divided up into over 100 "chapters", each with a different sub-title, such as "The River Of No Return". When you die three times, the game ends; however, you are allowed to begin again at the same place in the game 52 times. Each time you continue, it's counted on the opening screen as an issue number, as in "Golgo 13, #34".

All this combines to create a game that is both visually engrossing and extremely challenging. Everyone who attempted to play "Golgo 13" ended up on life #52, stuck in the River of No Return (the Spree, actually). Those underwater secret bases are murder, especially the lasers.

So, dig up a Nintendo and haunt the local shops for Golgo 13. You won't regret it. And remember—be careful, those KGB scum are everywhere.

Alright Randy! You know
damn well this isn't my suit!
Where are my fatigues!?

Over here. And
you can have your army
tent suit back when
we finish **Killing him!**



Deunan
© Masumne
Shirow

andy
K-01T
'91



Yuri
© Studio Nue



JAPANESE ANIME IN ENGLISH

by Pat Munson-Slater

AUTHOR'S NOTE: As will become obvious from my reviews, I am not one of the purists who insist that the only "good" translation is one that does no editing at all to the original material. I do not mind editing so long as the plot is left intact. I try to view the translated stories as would someone not at all familiar with the originals. Is the story understandable? Are there obvious "holes" in the plot? And so on. Please keep this in mind as you read my reviews. If you're a "purist," you'll probably disagree with some of my assessments.

BATTLE FOR MOON STATION DALLOS - 84 minutes

In tone and general storyline, this Peregrine release reminded me of Heinlein's *The Moon Is a Harsh Mistress*, in which the lunar colony - most of whose inhabitants are either convicts or descendants of convicts - rebel against a corrupt, hard-handed Earth administration. A similar situation exists in Dallos. Convicts have been shipped to the moon, where they have become slave-labor for the mines. (It isn't clear exactly what they ARE mining...) Once their sentence is up, the released convict must pay his (or her) own passage back to Earth. Most cannot afford the cost and thus they have, for the most part, remained on the Luna colony, working as before — but now they must pay for everything they use instead of getting it "free" and become more and more indebted to the Earth authority/company. ("I owe my soul to the company store...") Those sent to run the colony from Earth travel convict, ex-convict, and the children/spouses of their prisoner slaves with equal contempt. The new police commander is especially heavy-handed, and the colonists are near rebellion. Several convicts and

political prisoners have already escaped, taking refuge in the miles of maze-like tunnels that exist beneath the Moon's surface.

While Dallos has no "Mycroft," the sentient computer that aided the colonists in TMIAHM, there exists a half-excavated alien ship/base that seems to have a life of its own. This alien artifact has been named "Dallos." When the rebellion takes place, the rebels eventually fall back to Dallos, which is regarded by the older, more superstitious colonists as a god. When the Earth Authority attacks, whatever still "lives" within Dallos reacts to the murderous barrage, revealing that its builders gave it ample weapons with which to defend itself. Stalemated, an uneasy truce is worked out, but it is obvious that the peace is very fragile.

I rather liked the fact that rather than rewrite this feature to give in the normal "happy ending" requisite for most US animation, Peregrine left Dallos with its rather open-ended "to be continued" finish. This one has "sequel" written all over it. This can be frustrating as I doubt Peregrine will ever release the sequel! The mystery of Dallos is left intact - just what the alien artifact really was, what its purpose was/is, is left unexplained. Again this can be very frustrating if you really want to know EXACTLY what is going on!

The animation and artwork is not bad, if not great. The voice acting is fair - quite good actually by U.S. standards, but somewhat flat for those of us who've been spoiled by the splendid voice acting the Japanese insist on. The translators managed to hold the dippy scenes to a minimum for a change; and the names are livable. The print itself is quite good, clear and well-focused.

I've only seen the original(s) once, at a convention, so I can't say anything specific about what, if anything, was cut or changed when it was edited for the American audience. However, it definitely is NOT a "kiddy film" and the marketing emphasizes that fact.

REVENGE OF THE NINJA WARRIOR - 96 minutes

Original Title: *Dagger of Kamui*

One of Peregrine's best efforts to date, as far as I'm concerned. The story follows the adventures of young Jiro as he is orphaned, trained as a ninja, and dispatched on a mission that will eventually lead to his disaffection from his master as well as teach him more than he ever wanted to know about his mysterious past. The trail leads to northern Japan, to an American sailing vessel, and the young, violent American west before Jiro will see home again. Back in Japan, Jiro becomes even more heavily involved in plot and counter-plot as a civil war threatens Japan. The plot has as many twists and turns as a Gordian knot, but at least in English the viewer can follow what's going on - if one does not let one's attention slip for even a moment!

The voice acting for the most part is excellent, well above American average. The print quality is also above par. There have been only a few scenes cut - mostly a few of the ones of the white "Indian" girl skinny-dipping. If others went

on the cutting room floor I didn't miss them.

This is an excellent feature to show at conventions. It is one of the best translation jobs I've seen. The story is very well written for the American audience, and there are no noticeable gaps in the storyline. Highly recommended!

VENGEANCE OF THE SPACE PIRATE -

101 minutes

Original Title: *My Youth In Arcadia*

This is the story of how Captain Harlock became a space pirate. I won't go into the details of the plot as most Japanese fans are already familiar with it - plus there is a subtitled version circulating in fandom as well as several scripts.

From the standpoint of someone who has never seen the original, *Vengeance* stands up fairly well. However, there are a few things that I find audiences have questions about when viewing this translation. For example, why are the immortals destroying their slave worlds if the slaves from that planet have served them as well as they seem to have? Why did the soldiers jumping into the "Stanley Witch of Space" save the *Arcadia*? A little more explanation than that given - and less editing of certain scenes which gave the background necessary to understand such points - would have been nice. And, of course, the fact that one of the scenes cut was the opening flashback of Phantom T. Harlock trying to fly over the Owen Stanley Mountains on Earth doesn't help explain why the sacrifice of the soldiers was necessary. (This, by the way, goes back to a true story during World War II of a plane flying supplies over "The Hump" - they almost crashed on the Owen Stanley mountain and only the members of the crew - except for the pilot - jumping out of the plane lightened its load enough for it to clear the peaks.)

The print is excellent, but the editing is choppy. In general, the voice acting is decent (at least Harlock doesn't have a John Wayne-style accent!) though at places... *Sigh* This feature goes over well at conventions, but the execution in translating it into English is flawed. It may leave a bad taste in the mouths of those who like *Arcadia* just the way it was.

TECHNOPOLICE - 80 minutes

This film is not one of Peregrine's better efforts. *Technopolice* is about a young police officer reassigned to a mysterious new unit in the big city, where crime has expanded and uses technology to the point where the normal mundane police force cannot cope with it any more. The youngster finds himself with a robot partner, along with two other human police officers as well as the requisite cute dog robot. Thankfully, the dog robot doesn't appear very often! The bad guys steal a tank, and our intrepid trio (well, six if you count the robot partners) are in hot pursuit.

Yep, that's it. There isn't a whole lot to the plot of this thing. It is full of silly, slap-stick style humor - fine if you enjoy "physical" comedy, but as I don't it somewhat ruins the feature for me. The original is just as silly, so this can't be

blamed on the translators. I don't think they had a lot to work with here....

Several other things that contributed to ruining my enjoyment of *Technopolice* CAN be laid at Peregrine's feet, however. The voice acting is quite poor - worse, they use the actors for several different roles and the voice actors don't change their voices enough. It SOUNDS like the same voice coming out of several different peoples' mouths. Whoever did the print transfer did a piss-poor job...I bought a pre-record of this one, but the colors still run (especially reds and oranges, of which there are a lot in this film, of course!) over and fade in places.

Do NOT buy this video sight unseen; watch someone else's copy before you put your money down. I was NOT pleased by this effort.

LOCKE THE SUPERPOWER - 92 minutes

Original Title: *Locke the Superman*

I suppose DC Comics prevented them from using the original title as they have the trademark on the word "Superman" used in such a context. Again, I am not going to cover the plot; like *My Youth In Arcadia*, most anime fans are probably somewhat familiar with it and I'd only be rehashing something that's been covered in considerable depth elsewhere. The translation is fairly true to the original. Basically the story can be described as a guerrilla war conducted by ESPers, lead by "Lady Khan," with the intention of taking over a government led by "mundanes" (i.e., mostly non-ESPers). The non-psis have Locke, a very powerful psi, on their side. Battles between the two sides are sneaky, nasty affairs, and it proves out that Lady Khan is not at all what she seems.

Translation appears to be true to the original in most places; where it isn't, it's due to the heavy-handed editing. The editing in places is VERY bad - in one place Comealla, one of the "bad" ESPers, tells her troops not to attack Locke. Cut scene (yes, they cut one of the battle sequences that is one of my favorites in the original) and you see Locke walking away with a badly burned body in the foreground. VERY frustrating, and it's something several people have caught when we showed the film at conventions.

The voice acting is fair to middling - above the American standard but not great. For someone not familiar with the original the translation is quite enjoyable. This has been well-received by most audiences at conventions we've shown it at. The print quality is nice and clear, and the colors come through nicely. I really don't understand why they cut my favorite fight scene; they left in quite a few others that were just as bloody....

COMING SOON

That's it for this time, folks. Next time, I hope to have reviews done of *Gemini Prophecies*, *Defenders of the Vortex*, *World of the Tailsman*, and a few others. In the meantime, I hope this will help a little bit if you're planning on getting copies of some of the above!

WHO FRAMED ROGER RABBIT

(A Sequel of Sorts)

by Shalinde Minuk

[Why isn't this in the fan fiction section? Read it and see!—RS]

How many times had he driven this freeway, alone in his '87 Buick? Countless times. And as he drove, he thought about who had lived where the freeway now stood.

Toontown. Thousands of lovable Toons, convinced that their existence was safe. How wrong they were. A private eye like himself had helped keep L.A. free of a freeway way back in '47 or '48, but it didn't do much good in the long run. No, eventually the Toons began to lose their mass appeal, not to mention that they were becoming way too high-priced and difficult to work with for the movie studios to afford. By the late fifties, the movie moguls had begun to figure out that it was more lucrative to have people out in the lobby buying popcorn before the main feature began than sitting down watching cartoons. The Golden Age of Toons was when the people merely asked "Who framed Roger Rabbit?" Their crazy antics faded in popularity when the audiences asked more pressing questions, such as "Who shot President Kennedy?" and "Who bombed Pan Am flight 103?"

But in this new day, he reflected, even now, the Toons never really died. Oh sure, some of them did, most of them retired, all of them were forced to vacate Toontown of course, but they were still around. Their bacon became TV, although their hijinks were never so wild as in the old days.

At first, the TV Toons were much like their predecessors, except that due to a strange muscular disorder they were unable to move freely, their movements limited to the extent that many of them never moved their chins when they spoke; and most of them didn't even have necks, a fact they tried to disguise by wearing colorful bow ties.

But a new race of Toons had begun to crop up, across the ocean in the Land of the Rising Sun. There, under a Neon sunrise of techno-economic miracles came serious-minded Toons with the same muscular disabilities as their American cousins but with considerably more vulnerable lifelines. These Toons died right and left, although, admittedly, they did occasionally come back from the dead (another trait they shared with western Toons).

In any case, the Jap Toons inevitably moved to work with the Yanks. A lot of Yank Toons hated their Japanese counterparts and racial strife was rampant. That was where he came in. He specialized in crowd control since P>I> jobs were scarce and riots were plentiful. Terrorists from Sandy Frank productions and Harmony Gold were beating the crap out of some Jap Toons, but many eastern Toons were becoming famous nonetheless. Moreover, some of the Jap Toons were playing dirty pool in their wheeling and dealing, causing more tension between the races.

Pulling off the freeway, he quickly reached the destination,

where the riot was going in full force. Willow, doe-eyed Japs were piloting giant Toon robots and squashing Yanks like crazy. For their part, the Yanks were hurling dynamite sticks and large black balls with lit fuses and the word "BOMB" painted on them with big white letters.

He shook his head in dismay. I just dunno, he thought grimly, they all look alike to me. Why they're fighting is beyond me — a Toon is a Toon is a...

His thoughts were cut off when a baby bunny Yank Toon and shouted, "Look, a cop!" He cursed himself for making himself so conspicuous — of course the only human who'd be hanging around a Toon riot would be a cop, or in his case, a roit snoop. The next thing he knew he was surrounded by angry, heavily-armed Toons.

But there was something coming over the horizon. Slowly chugging up the hill, behind the unknowing Toons, was a SWAT team, riding in steam rollers and armed with...

He couldn't tell, but they looked like Molotov cocktails. A voice screamed at him over a loudspeaker from one of the steamrollers, "Get back in your car and leave!" The Toons were easily distracted, and he took the chance to jump in his car and take off, tires screaming as they pulled a curve and took off down the street. He had no qualms about retreating; he was no fool. However, he did want to see the battle.

Parking his car on the top of a hill overlooking the scene, he saw the riot police tossing the bottles. They weren't Molotov cocktails, he discovered as he watched the Toons melt and evaporate onto the pavement. They were filled with the Dip!

God, he thought, all those Toons, gone! But many of them were still there, hurling rocks at the cops, and the giant robots were too big to kill with little bottles of Dip.

It never occurred to him that the riot police would want to kill all the Toons. True, they were largely becoming troublesome, what with their riots and drive-by shootings; the fact that there wasn't much of a job market for Toons in L.A. that year had increased tensions even more than usual...but he didn't think the human authorities would go for the "Final Solution."

So he was surprised when the cops pulled out a huge gun turret — seemingly out of nowhere (it was a Toon turret) — and fired away, blasting the Dip throughout the remaining crowd of Toons. He was, in fact, shocked, and as the explosions roared over the city, he watched in morbid fascination.

In the middle of L.A., a festively-colored mushroom cloud took away the last of the Toons in the western hemisphere.

ANIME ROLEGAMING

Designing Your Own UFO In
Teenagers from Outer Space
by Fred Lee Cain

A good (and humorous) TFOS adventure might involve a character or a group of characters trying to design and build their own flying saucer from scratch. Sound like a boring idea for an adventure? Think again. Your players have just had their characters build their version of a yacht-class UFO cabin cruiser out of second-hand parts found in the local orbital dump! The parts are, of course, mis-matched and jury-rigged to work together - plenty of opportunity for all kinds of problems on the ship's maiden voyage. If you are the type of referee who enjoys really dumping troubles on your players, imagine the fun they could have when they discover that the life-support system they installed was scavenged from the wreck of the ship of an alien creature who enjoyed breathing an atmosphere that smells strongly of sweaty socks mixed with something that vaguely reminds the characters of bleach....

Or how about this, one of your characters is an Earthboy who wants to have a saucer, just like some of his alien classmates. Unfortunately, he doesn't have anywhere near the money he needs for the project. So his rich girlfriend offers to float him a loan for all the parts and work he needs, with a set of financial repayment terms so liberal that they would put your typical big city loan-shark out of business in minutes. (He doesn't have a rich girlfriend? Well, have a rich girl fall in love with him. He already has a girlfriend and she not rich? Have a rich girl fall for him away, one can't have a character with too many girlfriends. The character is male? So replace "girlfriend" with "boy-friend," already!)

She swears that her terms are for real and even puts them in writing. And the terms are just what she said - as far as repaying the money is concerned. However, slipped in among all of those loan terms the character signed was something that had nothing to do with money: a written proposal of marriage and a vow to be her steady. Furthermore, all she has to do is lick the character's signature on that page to put herself in telepathic rapport with her betrothed, wherever he is. (This should work kind of like a telepathic TV-monitor.) Sometimes, this will be kind of cute and cozy...say she likes to go to sleep cuddling the characters promise instead of a teddy-bear. But other times, the character will find that this goes from embarrassing to downright painful! The girl will be able to spy on the character at any time (and does!) and if she even suspects that he's flirting with another girl she can zap him by remote control - using that page as a sort of clairvoyant "sniper sight". Of course, she could also use this to kiss the character long range as well.

The problem, of course, is how long with the character be able to put up with this (can he even hold out until the saucer is built and the title is in his hands) and once he decides that he has had enough, what is he going to go about it. The character's escapades in trying to get that

piece of paper back could make for a very interesting adventure or even a sub-plot running through a whole series of adventures.

Still thing that this is a boring idea? How about this, when you were a youngster you probably had one of those cereal box plastic toys that you'd put baking-soda in, put them in water, and they'd zip around like a rocket (okay, a slow rocket)? Well, who says space technology has to be all that complex? Imagine one of your characters in this scenario....

You have just purchased a saucer that uses an (alien) Instant Soda-Fizz and Baking Powder drive. A ten packet box of "Instant Soda-Fizz and Baking Powder" costs only \$5.95 (what a bargain compared to the price of gas). You just open and pour the contents of a packet into the thrust chamber, close the rear hood, climb in, sit back (and fasten your seat belt), grasp the steering wheel, turn the faucet to add water to the combustion chamber - and you're off!

Of course, stopping is another matter. Especially as you forgot to buy the Neutralizer Liquid! Well, just use your space brakes.... Space brakes? Yes, they make them.... You don't have them? Didn't know about 'em, huh? Oh well, until the powder is used up, you might as well relax and enjoy the scenery! Huh? What's that alien and that flashing red light in the rear scanner? Think it's a nova? No cigar, buddy! It's a space traffic cop. He wants you to "pull over." Unfortunately, not only are you unable to stop because you forgot to get the Neutralizer Liquid, but you can't even explain the matter to the cop because your cheap jalopy doesn't have a radio. If you can't outrun him, you're gonna be in big trouble - so stand on that accelerator!

After shaking the traffic cop, you're finally running out of drive powder. Only a couple of thousand parsecs from home, too. No problem, you can just turn your trusty saucer around, add another packet of Instant Soda-Fizz and Baking Powder to the thrust chamber and....

You wouldn't enjoy such a ride? Okay, it will probably never replace a Sunday drive in the country, but trust me, your average TFOS character will find it thrilling. Now that you are convinced (you are convinced, aren't you?), let's take a look at some of the technology behind these simple machines.

Required Items:

Instant Soda-Fizz and Baking Powder: Exactly what it says it is - you can use it to power your saucer or to bake a strange alien cake!

Neutralizer Liquid: This looks like green cleaning liquid and comes in two quart white plastic bottles that cost \$3.00 each. Adding this liquid neutralizes the Baking Powder reaction and slowly brings a saucer to a halt as the reaction dies down.

Optional Items

Neutralizer Neutralizer: Say you just poured in the Neutralizer Liquid to stop your saucer, then you notice that the area you are in is a war zone and decide that remaining

there is not a good idea? Well, quickly pour in some of this liquid! It will neutralize the neutralizer! By using Neutralizer Liquid and Neutralizer Neutralizer in careful controlled amounts, one can even control the speed of a soda-saucer! This stuff looks like a blue cleaning liquid that comes in a two quart white plastic bottle and only sets one back \$3.95.

Hypersonic Stirring Fork: This acts on the Instant Soda-Fizz and Baking powder about the same way as shaking acts on a bottle of soda pop. This will at +3 to any speed rolls. The Cost? A mere \$50.00!

Space Brakes: These stop the saucer by locking on to and intensifying the pull of gravity from the strongest gravity source aft of the saucer. If a saucer has these, you'll definitely want the following item. Cost: Set by GM.

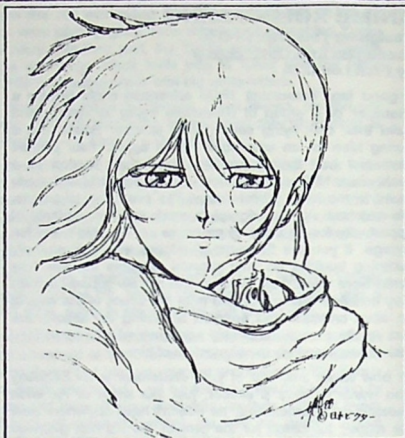
Deceleration Compensator: If a saucer is going to be making sudden stops, this handy device is a necessity. Without it, anytime the saucer comes to a sudden halt, everything in the saucer (including the occupants) will go flying....right into the wall or windshield. Having one's date splattered on the canopy is not the best way to start an evening! Cost: Set by GM.

Inertia Diffuser: Hmmm, how to describe this. Well, back about 2000 years ago or so, an ancient Greek scientist named Archimedes said "Give me a lever long enough and strong enough, and a place to stand, and I can move the world...." What do you think happens to a saucer's enormous energy when the space brakes are applied and it immediately comes to a halt? It doesn't just disappear. While a functioning Deceleration Compensator will prevent the sudden stop from hurting the saucer's occupants, without a functioning Inertia Diffuser, your sudden stop with do wonders for the local spacetime in the area. Imagine how angry the inhabitants of that little blue-green planet over there will be because you stopped without one — and pulled their planet into a completely different orbit! Cost: Set by GM.

Special Note: For any Earth teens who might like the idea of building or acquiring such simple saucers, it should be noted that while these designs will function as effectively as any other saucer design, among most mainline Galactic cultures, they are commonly regarded as something akin to kiddie cars. On Earth, you might get a similar set of reactions if you showed up to collect your date for the prom in a horse and buggy! These saucers work okay, they are just considered something more in the line of your kid-brother's bicycle with training wheels on it.

Of course, one could get one and then buy some "George Lucas" type special effects in an attempt to create the illusion that you've got the latest V100 TurboWarp Drive with a Tyrol-Built antimatter-black hole reactor. If one is successful, one has budget-class "status". If not, one may have blown oneself to kingdom come or (perhaps worse) become the laughing stock of the whole prom.

One final note about these soda-saucers.... Unless you are sure that you've got a watertight hull, don't make any "splashdown" landings!



ANIME MAILBAG

CREAM LEMONS?

Hello, my name is Glen Williams and I love Japanimation!

I just picked up ANIMAG #5 in New York City yesterday. It's a great book and I've bought them all, but on there question and answer page was something that causes me concern. I've written a letter to ANIMAG but seeing their enthusiasm, I don't think they'll listen to me. But I hope they'll listen to you because of your club.

They say that they are going to devote an entire issue to Cream Lemon and other porn Japanimation.

I come from a strict background. I know the way my parents reacted when I used to play Dungeons and Dragons and the ministers began speaking against it. I know I can't bring Devilman or Beast City into my house, and if my favorite magazine does a porn animation issue I can't bring that into my house either. It would break up my mother real bad when she found it.

My worst nightmare: what if some 15 year old buys that porn animation issue and his parents find out and the ministers make a big issue out of it?

Please don't think of me as a prude, just someone who doesn't want all of the Japanimation over here to disappear because of a mistake of a few that would bring porn Japanimation out in front of everyone's attention.

I'm against porn Japanimation myself, but there's a lot of good Japanimation out there beside it. I understand this, but a lot of people, like my parents, can be narrow-minded, and would make all Japanimation guilty by association.

Maybe you could pass these thoughts to your club?

My family is moving to Texas next month. I'll write you once we're in our new apartment to find out how to join your club. Maybe we could meet at some convention or other?

Sincerely,
Glen Williams
Westchester, NY

[If you think the C/FO has any pull with ANIMAG, you are wrong. The ANIMAG editorial staff only listens to advice from their friends. You have to remember that the ANIMAG editorial staff lives in the Bay Area of California - and area that is currently far more liberal than much of the rest of the country. Unfortunately, they seem to edit ANIMAG to fit the tastes of the Bay area first and the rest of the country last.

While I will defend to the death ANIMAG's right to print an issue devoted to Cream Lemons and other animated Japanese pornography, I believe that actually doing so would only show extremely poor editorial judgment on the part of the editors of ANIMAG — simply because of the trouble bringing this rubbish out in the open might cause anime fandom around the country. Not to mention that if people continue to associate Japanese animation with extreme violence and graphic sex, it is going to make it harder and harder to get Japanese animation on the air in America.

Most of the press coverage Japanese anime and manga gets in this country now plays up the violence and sex (see Pat's Guest Editorial), yet fandom continues to ignore the issue hoping it will go away. For example, in the Dallas-Fort Worth area, the EDC continues to have all-night "Cream Lemon Festivals" at Dallas Fantasy Fairs. They claim the material being shown is "PG-13" and allow anyone to watch it, no matter how young! This is only asking for eventual trouble from press and anti-porn groups. This material has been shown despite the fact that the last two articles on Japanese anime in Dallas-Fort Worth papers really played up the sex and violence in the regular non-porn anime that was shown at the area meetings their reporters visited! Sticking one's head in a wild lion's mouth is stupid, and I do not think much of foolish people who do so — especially when they risk my fun when they do so.

I have no objection to Cream Lemons or pornography in general, provided it is viewed by consenting ADULTS in the privacy of their own homes, but I do strongly object to people who consider it to be just another example of Japanese anime that is suitable for showing at cons to everyone and worth devoting an entire issue of an animation magazine to. The Japanese do not even seem to classify the material as "anime" — all my pen pals and everyone I know who has been to Japan tells me that Cream Lemons and such are not in the anime section of Japanese video stores, but in

the adult material section.—RSS]

MORE ON FAN FICTION

Interesting issue and I really enjoyed the LoCs especially the one from "Cloudbase," Jay Felton! She brings up some interesting points about fanfic in what would be considered a mostly information publication such as CD.

I've been in active fandom over 17 years (I'm 34 years old which means that I've spent over half my life in fandom — that's a frightening thought!) and had to really think about why this schism between clubzines that are mostly information versus separate fiction zines came about.

I could speculate that one reason why is that in *Star Trek* fandom (which is the fandom that I cut my teeth on back in 1972), there was very little of fiction and factual information. Perhaps all it takes is a look at the gender make-up of media fandom.

Now, I've been a student of fandom ever since I did a thesis on why fans stayed in fandom for my Communication degree. Media fandom has always been predominantly female, in fact, the rise of men in fandom came about when *Star Wars* became popular with all its various mecha. And along with that increase of male fan in media fandom there was also an increase of the number of fact-based articles.

Basically, the majority of women are much more interested in characters and relationships (fiction) than mecha (non-fiction). Most factual articles deal with some kind of mecha or other subjects that are not character or relationship oriented. This is not to say that there aren't any femme fans interested in mecha, but you'd be hard pressed to find many in general media fandom (I think that Japanese fandom may be the vast exception to this — does anyone concur with this?).

That still doesn't answer the question as to media fandom's apparent schism of fiction versus non-fiction publications. I just suspect that when media fandom started out as *Star Trek* fandom women who constituted over 90% of the active fans in the early 70's naturally separated the two between fiction and non-fiction. Apparently this schism still holds judging from what Jay says. I noted the fiction in CD but really didn't think much of it not being that much of a dedicated fan of anime.

Randall's comment about the early movers and shakers being from SF fandom would bear out my speculations. Assuming they were male, they would be inclined to provide a mixture of articles and fiction (possibly more articles than fiction) than perhaps female fans.

As for Jay's comment that anyone can write an article...I beg to differ. Anyone can write bad articles just as much as anyone can write bad fiction. I'm not sure which is more difficult since I prefer writing non-fiction to fiction (see, I'm an exception to my own generalizations above!). Even if you think that everything has been written about anime, you'd be surprised what hasn't been said. All it takes is a different point of view....

And Randall, I'm glad to hear that you're getting a way to read IBM ASCII files! If you could, you'd probably like getting a 3.5" disk drive if only because these damn little disks are difficult to break. I carried one around in my purse for two weeks and it still worked like a champ. It would take some extra effort from the Post Aww! to do major damage to these little hummers (though I wouldn't doubt that there is a special 3.5" diskette machine just waiting to eat these little diskettes).

Allyson M.W. Dyar
40-A Cecil Lane
Montgomery, AL 36109-2872

COMPLIMENTS AND BRICKBATS

First of all, my compliments on the way you get Celluloid Diversions out. I've never had to go through the difficulties of putting out a newsletter myself, but I've subscribed to many fan publications over the years, and you have, by far, been the most frequent and regular. It's almost uncanny.

[Thank you, but there is nothing uncanny about it. Anyone who sets their priorities right can get a publication like this out regularly. All it takes is hard work and the willingness to put getting it out on time ahead of other spare time activities.—RSS]

On to less pleasant matters.... I was truly saddened to hear about Ben Dunn's house being looted, and apparently by someone involved in the fandom. I do not know Ben Dunn personally, but I have enjoyed his work, most especially Ninja High School. And listen, anyone out there...I don't CARE what Ben might have done or said (and, as I said, I don't know him personally), theft is NOT an appropriate OR condonable response. I would like to help, but, to be honest, living on the East Coast, I doubt seriously I would ever see anything that would be any kind of a lead.

[Write Ben and get a copy of the list anyway, especially if you go to cons on the east coast. If this material is going to be sold, we doubt it will be in our own backyard. I would like to take this opportunity to thank those other anime groups who have supported our efforts to recover Ben's stolen material.—RSS]

Concerning the C/FO-San Antonio Tape Library.... You are right to encourage other libraries that do this. ONE library to do this for the whole fandom is simply not possible; you'll kill yourselves if you try. The answer is to build an entire network of libraries that produce free dubs for people, and the new proposals put you well on that track. I did notice your comment, to the effect that you have two choices, enforcing the rules or passing more stringent ones (I tried to find the exact quote in CD, but couldn't locate it). I submit to you that there is no such choice. If you allow people to beg for mercy and get away with bending (or breaking) your old rules, the only effects toughening them will have is to alienate those who follow them, and produce snickers from those who don't, sure that since they could get off from following the old rules, the new ones will be easier to evade, as their very toughness will produce sympathy for those who break them. The answer, rather, is to include in

the rules provisions as to what happens to those who break the rules, and who (among the official, ELECTED C/FO staff (in other words, if you don't like who gets punished, elect someone else)) is responsible for awarding and ENFORCING punishments.

[There are a few problems with the thesis you propose in the latter part of this paragraph. First, your statement that we cannot choose more stringent rules because they will alienate people seems to be based on a false axiom: the belief that we somehow OWE people dubs and rules that they consider reasonable for obtaining such dubs. As the tapes, VCRs, and other equipment were bought and paid for without a penny of C/FO money and as the people doing the dubbing are not being paid for their time and trouble, one cannot fairly say that we "owe" people dubs or even reasonable rules for obtaining dubs. Obtaining tapes from any anime fan of group is a privilege, not a right, if fans desire to obtain tapes from a given person or group, it is their responsibility to follow the rules of that person or group no matter how hostile or restrictive those rules may be! If we were to set rules requiring tapes to be sent Express Mail and requiring that they only arrive on the day of the full moon, that would be within our rights as the owners of the tapes and equipment. As no one is paying for the service and no one is being forced to get tapes from us, no one would have the right to complain about such rules!

Your final sentences betray a small lack of knowledge of how the C/FO works (not your fault as we have never gotten the C/FO Handbook out). First, the general C/FO has no elected officers. It had such for years, but the C/FO went to a self-perpetuating board of directors last year. (The reasoning was simple, the elected officers had not done their jobs in years, at least in some cases, and were usually elected because the members recognized their name, not because they had any of the abilities needed to perform duties of the office. The members can remove officers by petition, but there are no elections.) Second, neither the general C/FO nor C/FO-San Antonio have any direct authority over the taping library. The rules are set by the people doing the work. And only by the people doing the work. If you stop and think about it, that is the only way the system can work. What if the rules were set by the C/FO Board of Directors and they decided that the maximum length of time it should take us to dub and return a tape was three weeks when those doing the work could never meet that schedule?? (We have our own uses for our machines, you know.)—RSS]

One note about getting comments from members. YES, I know that you are stretched to the limit (I mentioned above how impressed I am with your regular issuing of CD), and I understand how exasperated you are with some of the fen who make requests that require massive investments of time and/or money. However, you have stated that you are dying for SOME kind of feedback from the membership. I feel that

giving the tart replies you have given tends to scare members away from writing ANY sort of feedback. So, when you get stuff from some of these people, don't tear them apart in print. Assume the best, rather than the worst, of people; and believe that they simply don't understand the effort involved. Explain to them, in the voice of sweet reason, why this is not currently possible. Or possibly, tell them that the present staff has no time, but ask if the WRITER might be willing to take on the task of providing the requested service for the fandom. But be nice. Remember, you catch more flies with honey than with vinegar.

[Sorry, but I can only be what I am and I can only do so much. I have never claimed to have much of the way of social graces (I get along best with computers not people). I only have so much time and/or space to answer such letters and I try to be as polite as possible while clearly explaining the problems with a suggestion in three or four lines. I am not a superman, I do the best I can. Also, I haven't torn anyone apart in this publication for their suggestions...but I have torn a few poorly thought out suggestions apart. There is a big difference.

In a more perfect world, days might be 100 hours long and I would then have time to write every person making a suggestion a four or five page letter describing in detail all the factors surrounding their suggestion. But days are only 24 hours long and I cannot do everything. Another solution would be for someone who is able to say the same things I do in the same space, but in what most people would consider a kinder manner, to move down here and answer stuff for me. Barring something like this, I'm afraid the club is stuck with my replies.—RSS]

I'm afraid that I must second Vanessa's accusation of Geppi's Their Crystal City store has a shelf of about half a dozen bootleg tapes right next to the cash register. I haven't inquired after them, but I rather doubt that they are there for decoration. A quick true confession from me. To be honest, I am still occasionally getting stuff from Geppi's. I considered not dealing with pirates meant simply not buying pirated tapes, and didn't even think of buying legal comics from Geppi's as dealing with a pirate. Just a blind spot, I guess. After reading Vanessa's letter, I realized that I had indeed been dealing with tape pirates, and, after a brief tussle with my conscience (Geppi's IS an awfully good supplier of comics), I decided I wouldn't shop there anymore. I WILL find some way of telling Geppi's WHY I'm not going there any more, since otherwise they may not even know what they're doing wrong. With a bit of luck, maybe they'll even clean up their act. (I don't think they're making much money off the tapes...they don't seem to have sold any in weeks).

[I am sorry to hear that Geppi's have started selling bootlegs. By all means, stop buying from these crooks — but be sure to let them know WHY you are doing so. Don't just tell the clerk, talk to the manager — or better

yet, write a letter in which you can point out that the sale of bootlegs of copyrighted material is illegal. Be sure to mention that while the copyrights are issued in Japan, they are protected in America by the terms of the Universal Copyright Convention and (now) by the Byrne Convention. This is important as most of the pirate distributors tell the people they sell the tapes to that the tapes are not protected by US copyright law. And a quick reading of the U.S. law backs this up — many lawyers that do not specialize in copyright law will even tell you that the the works are not protected in America when, in fact, they are. It is only the copyright conventions that the U.S. is party to that provide protection for works copyrighted in other countries.—RSS]

Seeesh...do you get the feeling that politics is taking over the hobby? I've written a page and a half, and I haven't even discussed anything directly concerning the hobby!

[If you think politics has taken over, think how I must feel. I have to spend about five hours on "politics" for every one hour I spent watching videos or looking at mangal. But even at that, things are much better than they were a few years ago when there was nothing to the C/FO but politics.—RSS]

Howdja like the first issue of Outlanders? I like the drawing style...that simple swoop of a few well chosen lines has always been my favorite part of the Japanese style. The main problem I had was with Wakatsuki's sword fight...beating a trained swordswoman with a real sword and all he had was a steel rod torn from the concrete? Ah, well, if these kinds of impermeability really bothered me, would I be a fan of Project A-ko? And you can't say they didn't give you value...not a single ad. In fact, they accomplished the unusual feat of giving us 41 pages of story in what was, in fact, a 40 page comic book! They had to put the last page on the inside back cover... Can't wait for issue two. And just



WHO is General Togo getting his orders from?

[We disagree again. I prefer the complex art style of Cobra, Catseye, or City Hunter to the simpler styles, but that is a matter of taste. As for ads, however, I'd like to see some - If they had a few, they could lower the outrageous price of the book!—RSS]

Anyone know what happened to Applesed #4? I just got issue 5 off the stands, but I never saw four, and apparently the dealer never saw it either. Any answers out there?

[None here. We had no problems getting it down here. Perhaps your dealer forgot to order it. Believe me, with as many comics as you have to order every month, it's very easy to make a mistake!—RSS]

Whew! Been quite a letter. Doubtless you'll give me lots to write about next issue of CD as well.

Chris Mattern
Rt 3, Box 280
Warrenton, VA 22188

[Thanks for the letter, Chris! I hope we get you worked up enough to write a few more on future issues.—RSS]

THE ULTIMATE SYNOPSIS BOOK

I'm sure by this time you have heard about The Ultimate Synopsis Book project, you've discussed it with your group, and some of you have even helped support the project through your submissions. To you, we are grateful.

Animezanal is getting ready for that one last-minute push before going to press, and if you haven't gotten involved so far, we urge you to do so. This project is for the betterment of the anime community, and we can only publish what we receive.

And now, the answers to some of those nagging questions.

1. Are we going to be making money on this project? No, TUSB is a not-for-profit venture. We originally came upon the idea while looking for the synopsis for a certain film one night, and after 2 hours of searching fruitlessly, we came up with an idea. Wouldn't it be great if there was one source of anime information? Somewhere we could look without the long hours of search for that elusive synopsis? And so, The Ultimate Synopsis Book was born.
2. Will we keep the fame and glory to ourselves? Of course not! For everyone who sends in a synopsis, their name will be printed below the synopsis for all to see. The name of the original source, if there is one, and the author of the synopsis will also be printed. We think people should know about and support the anime publications and fan translators. We feel so strongly about this that we are offering the opportunity for publications to print their subscription information in the book free of charge.
3. Won't the synopses get out-of-date pretty fast? No! We are planning annual supplements to The Ultimate Synopsis Book. Both new films and those older movies not printed previously will be included in an attempt to keep a living library of anime synopses.

4. Can we reprint the synopses for our own publications? Yes! We want you to spread them around. Knowledge is nothing unless it is available to all who wish to learn. We rely on the anime community at large to supply those Animezanal cannot reach. It is in this way that anime fandom can truly leave the translational barrier behind. When everyone understands what's going on on the screen, we will have taken our first step forward toward a better tomorrow.

We hope this letter has helped you to understand what we're trying to do. And now it's your turn. The Ultimate Synopsis Book is going to press, but with far fewer synopses than we'd have liked. We need you to spread the word, try to get people to send in what they have. This is our last-minute push, our last opportunity to make this book what it should be. And only you, the anime fan, can help us do it. We need your help.

Sincerely,

Brian Henderson
President - Animezanal
809 E. 19th Street
Santa Ana, CA 92708

[Good luck, Brian! But this really isn't your "last opportunity to make this book what it should be," as you can always bring out a revised 2nd edition. Now than Pat Munson-Slater and I have compatible computers that can work with each other's files, I hope to someday be able to bring out second editions of the C/FO's Gatchaman and Saint Seiya Guidebooks, for example.

For those of you who have never heard of Brian Henderson and Animezanal, the group was called C/FO-Fullerton before the group pulled out of the general C/FO last year because they objected to the C/FO's major de-emphasis of chapters and the requirement that all C/FO members sign an no video piracy pledge. Almost every group that pulled out of the C/FO last year did so vowing to start their own chapter-centered national organization that would put the C/FO to shame. Well, it is now a year later and there are still only two major national non-profit, fan-run anime clubs, the Cartoon/Fantasy Organization and the Earth Defense Command and two smaller groups SDF-Fort Worth and Anime Hashin — all of which existed well before the reorganization.

Most of the groups that left the C/FO have not been heard from again on the national anime fan scene. In fact, of all the groups that left the C/FO in a huff last year, only two seem to have even tried to do anything for fans outside of their own local areas in any major way. Animezanal is one of those groups. The Japanese Animation Network is the other. Both of these groups and their active members are to be congratulated for actually getting off their behinds and doing trying to do something for anime fandom as a whole!—RSS]

Special Note:

Quite a few things are missing from the normal section of C/FO material we print each issue: C/FO News, Chapter/Affiliate Meeting Notes, the Video Library, the list of Memberships expiring, and a few other minor items. This is due to the amount of space taken up by some of our featured material this issue. Most of these missing items will return next month!

Chapter/Affiliate Participation Levels

Chapters of an organization exist for one main purpose, to help the parent organization achieve its goals. All other reasons for having chapters are secondary to this main reason. Unfortunately, for most of the C/FO's long history, the C/FO's disorganization allowed chapters to act as independent local groups that somehow had the impression that the general C/FO was there to provide them with services and to follow their desires. Last year's C/FO reorganization was opposed by the chapters because it put them back in their place as small cogs in the general organization instead of free wheels.

The original reorganization proposal was not nearly as harsh on chapters as the proposal that finally was adopted. The original proposal would have allowed chapters to much of the political power that they had held, but would have required them to do things for the general C/FO - things that would benefit members who could not attend their meetings. There was a great hue and cry from most of the chapters - they did not want to have to waste their time and effort doing things for people who did not attend their meetings.

The C/FO Board of Directors decided that the C/FO would be much better off without chapters that were so selfish that they were unwilling to donate a hefty portion of their efforts toward doing things for the 60+% of the general C/FO membership who could not attend chapter meetings and approved bylaws provisions that dropped the requirements for chapters to do things for the general C/FO but that stripped chapters of almost all their political power in the general C/FO and made them directly subordinate to the general C/FO: chapters have to obey a complex set of rules to the letter and must operate in strict accordance with a charter adopted and granted to them by the general C/FO board of directors.

As expected, most chapters changed their names and left the C/FO to become independent groups. Although the C/FO dropped from 36 groups calling themselves chapters to 3 chapters, the C/FO really did not lose anything in the deal. Over one-third of the 36 chapters the C/FO had in early 1988 turned out to be "groups" consisting of ONE C/FO member each. The other groups that left (with one exception) were part of the "C/FO" in name only and seldom if ever even bothered to file the simple reports that had been required of chapters before the reorganization because they considered having to file a written report on

their activities every six months to be "too much bureaucracy," let alone do anything else for the general organization (except to complain that the general organization was not waiting on them hand and foot).

When the C/FO board of directors made some revisions to the new bylaws late last year, provision was added to the bylaws for the C/FO board to establish a series of "Participation Levels" with reduced chartering fees and special privileges for chapters OR affiliates who either have a large membership composed mainly of general C/FO members, have set up and operate special services that the C/FO board considers of benefit to all general C/FO members, or have a combination of services and membership.

The board established four Participation Levels, the basic level zero (meet the minimum requirements of the bylaws) and three higher levels for chapters that either do a lot for the general C/FO or who are larger and have a high percentage of general C/FO members among their group membership.

Any chapter or affiliate will qualify as Participation Level Zero if they do not show that they meet the requirements or alternate requirements for one of the three higher levels. Participation Levels higher than zero are not automatically granted, the chapter or affiliate must determine that they qualify for a higher Participation Level and demonstrate that fact to the C/FO Board of Directors.

An unlisted benefit of the higher participation levels is the fact that the number of C/FO Activity Points a C/FO member earns for being a subordinate unit officer or for doing certain tasks for a subordinate unit increases as the participation level of subordinate unit in question increases.

PARTICIPATION LEVEL ZERO (PL-0) -

Requirements: Meet the rules for a chapter or affiliate as required in the 1989 C/FO bylaws.

Alternate Requirements: None

Chartering Fee Payment: 100% of the fee set by the C/FO Board

Special Benefits: none

Special Note: This is the default Participation Level, chapters and affiliates not showing to that satisfaction of the C/FO Board that they qualify for a higher Participation Level will be considered Participation Level Zero. (ALL chapters and affiliates are currently considered Participation Level Zero)

PARTICIPATION LEVEL ONE (PL-1) -

Requirements: Meet the rules for a chapter or affiliate as required in the 1989 C/FO Bylaws AND meet one of the two alternate requirements:

Alternate Requirements:

1) At least 30% of the Chapter or Affiliate's membership (or 10 members, whichever is higher) must be members of the general C/FO at the Associate, Regular, or Full membership level.

-OR-

2) The Chapter or Affiliate must successfully run at least one Chapter/Affiliate Special Activity approved by the C/FO Board of Directors.

Chartering Fee Payment: 50% of that set by the C/FO Board

Special Benefits: none

PARTICIPATION LEVEL TWO (PL-2) -

Requirements: Meet the rules for a chapter or affiliate as required in the 1989 C/FO Bylaws AND meet one of the three alternate requirements:

Alternate Requirements:

1) At least 60% of the Chapter or Affiliate's membership (or 15 members, whichever is higher) must be members of the general C/FO at the Associate, Regular, or Full membership level.

-OR-

2) At least 30% of the Chapter or Affiliate's membership (or 10 members, whichever is higher) must be members of the general C/FO at the Associate, Regular, or Full membership level AND the Chapter or Affiliate must successfully run at least one Chapter/Affiliate Special Activity approved by the C/FO Board of Directors.

-OR-

3) The Chapter or Affiliate must successfully run at least two Chapter/Affiliate Special Activities approved by the C/FO Board of Directors.

Chartering Fee Payment: 25% of that set by the C/FO Board

Special Benefits: Free subscription to C/FO-Communications for chapter/affiliate

PARTICIPATION LEVEL THREE (PL-3) -

Requirements: Meet the rules for a chapter or affiliate as required in the 1989 C/FO Bylaws AND meet one of the four alternate requirements:

Alternate Requirements:

1) At least 80% of the Chapter or Affiliate's membership (or 20 members, whichever is higher) must be members of the general C/FO at the Associate, Regular, or Full membership level.

-OR-

2) At least 60% of the Chapter or Affiliate's membership (or 10 members, whichever is higher) must be members of the general C/FO at the Associate, Regular, or Full membership level AND the Chapter or Affiliate must successfully run at least one Chapter/Affiliate Special Activity approved by the C/FO Board of Directors.

-OR-

3) At least 30% of the Chapter or Affiliate's membership (or 10 members, whichever is higher) must be members of the general C/FO at the Associate, Regular, or Full membership level AND the Chapter or Affiliate must successfully run at least one Chapter/Affiliate Special Activity approved by the C/FO Board of Directors.

-OR-

4) The Chapter or Affiliate must successfully run at least three Chapter/Affiliate Special Activities approved by the C/FO Board of Directors.

Chartering Fee Payment: None (0% of that set by the C/FO Board)

Special Benefits: Free subscription to C/FO COMMUNICATIONS for chapter/affiliate

Free subscription to Celluloid Diversions for chapter/affiliate

IMPORTANT NOTICE: A person shall be counted as a "member" of a chapter or affiliate if he or she attends at least one meeting a quarter, pays the chapter/affiliate's dues/donations, receives the chapter/affiliate newsletter (other than as a trade for a bona fide non-profit anime publication), or is listed on the membership list of the chapter/affiliate. It is the responsibility of the chapter or affiliate to keep complete and accurate membership records according to these standards (not those of the chapter or affiliate) if they wish to qualify for a Participation Level greater than zero based in whole or in part upon their membership.

What about Special Activities?

The general C/FO has no rules governing these and is NOT planning on writing any. Each proposal made by a chapter or affiliate will be considered independently on its own merits. The following general requirements will probably have to be met by any approved Special Activity:

- It must not require ANY work on the part of officers of the general C/FO (not even help with getting it started).
- It must be of potential benefit to the majority of the members of the general C/FO.
- It must be completely NON-PROFIT and operate at cost, with neither the chapter/affiliate, or anyone connected with the chapter/affiliate making a penny from the operation.
- General C/FO members must be given absolute priority on its services over all people who are not general C/FO members.
- It must not give any special benefits to members of the chapter/affiliate that cannot be obtained by any member of the general C/FO.
- The chapter/affiliate must see that news of the service is provided to all members through C/FO publications.

Some ideas that could possibly make good chapter/affiliate special activities:

- a tape library (like C/FO-San Antonio's)
- an apa
- a buying service (you accept orders for stuff at local Japanese stores, purchase the items to fill the orders, and mail the items to members (at cost of item, tax on item, mailer, and postage).
- an archives (great if you have lots of anime magazines and easy, regular access to cheap photocopies)
- a typing service - type up submissions and for GENERAL C/FO publications on your IBM compatible computer in an approved format and send them on disk to the editor.

An Important Note on Chapter/Affiliate Activities

Please note that it is the duty of the chapter or affiliate to present a COMPLETE plan of operation to the C/FO Board for approval and to revise that plan (if necessary) until it meets the approval of the C/FO Board. Do not expect to present an idea and have the board or a general C/FO officer do the work of turning the idea into a workable Chapter/Affiliate Special Activity! Doing this is your job, not that of the general C/FO Board or its officers. (The C/FO Chairman runs a consulting BUSINESS dealing with computers, business plans, and such and would be happy to design your special activity for a fee of \$20 an hour plus expenses [this fee is very LOW as such fees commonly are in the \$35 to \$70 an hour range]. There are most likely local businesses in your area who would do this type of work for you as well if you simply refuse to go to the time and trouble to do it yourself!) The point of this paragraph is that doing this work is YOUR job, not the general C/FO's and you should not expect the officers of the general C/FO to do your job for you for free! They all have their own jobs to do in addition to their mundane life. The general C/FO has already had one problem in this area with Special Interest Groups - one member has apparently become upset because the general C/FO and its officers have refused to do all the work of figuring out how his proposed SIG should work and what rules it should operate under - despite the fact that he was told that this was his job.

C/FO Activity Points

The C/FO requires a lot of volunteer work to keep it going. The dues the club collects barely cover its publications, advertising, and office supplies! We have no money left to pay people for the work that they do for the C/FO. (If we did, the Chairman would be well off and several other very active members would have a nice secondary income!) The only reward we had for service was the Staff membership (a half-price Full membership) that was only available to major general C/FO officers.

The major reason for the minor revision of the bylaws in late 1988 was to address this situation so that the C/FO could provide at least token rewards (we can't afford anything more than token awards without raising the dues) to those who write articles, provide the artwork, and perform other tasks that help the general C/FO exist. Due to popular demand from the membership (as shown in the Annual CD Readership Survey last fall), the system adopted also provides lesser awards for performing a few tasks at the chapter/affiliate level as well.

The board has approved a system of C/FO Activity Points that can be earned by the membership of the general C/FO for certain activities. Each point earned during a membership year may be used to reduce the cost of your next renewal by 1 cent or to reduce the cost of obtaining general C/FO publications by 1 cent per point. Each point may only be used once in this manner! The board realizes that these awards are little more than token, but any reward is better

than no reward other than a pat on the back.

The C/FO Activity Point Schedule can be found in a box near here. This schedule lists the activities for which points are awarded and the number of points that will be awarded for each under the current schedule. Many activities are only awarded points if done for the general C/FO, but some activities earn points if done for a chapter or affiliate as well. Note that the points earned for activities done by for a chapter or affiliate vary with the Participation Level of the Chapter or Affiliate (at the time the task was performed) - the higher the group's Participation Level, the more points one can earn by doing things that benefit that group.

Please note the following major restrictions on C/FO Activity Points:

- 1) Each member earning C/FO Activity Points is responsible for any and all record-keeping involved and must be able to prove to the satisfaction of the Board of Directors if there is any difference between the member's records and the records of the general C/FO. [In other words, if you said you have 200 C/FO Activity Points and the club questions this, you must be able to show where every point you claim came from - the burden of proof is on the member.]
- 2) Any C/FO Activity Points used to reduce the cost of C/FO membership or renewal must have been earned during the immediately prior year.
- 3) Only general C/FO members can earn C/FO Activity Points.
- 4) If you fail to renew your membership on time (by the end of the 30 day grace period), all of the C/FO Activity Points you had earned will be lost unless the C/FO Board passes a resolution to restore them. [This will probably only be done for postal strikes, cases of severe illness and the like, and will not be done just because a member put off renewing until it was too late.]
- 5) Points may only be earned once for a given activity. For example if a C/FO member is awarded points for writing an article for her chapter newsletter and the article is later reprinted in the general C/FO's newsletter, only the difference in points between the award received and what would have been received if it had been originally printed in the general C/FO's publication will be awarded.

kinko's®

Martin Lindberg

Manager
512/829-7377
Fax (512) 826-8211

Kinko's Copies
7514 Hocking Street, Bldg. 1 • San Antonio, Texas 78217

C/FO Activity Point Schedule for General C/FO Activities

Activity	Pts Earned
Serving As (for a one year term):	
C/FO Director	
— Executive Committee member	1200
— other Director/Regional Rep	900
C/FO Major Officer	750
C/FO Minor Officer	400
SIG Operator	400
Compiling C/FO-COMMUNICATIONS [3]	50/issue
Editing club newsletter [3,4]	10/page/issue
Compiling a C/FO approved apa [3]	5/member/issue
Letter printed in C/FO-COMMUNICATIONS	20
Returning a C/FO Survey	20
Article used in C/FO Publication [6]	15/page
Translation used in C/FO Publication [6]	30/page
Artwork used in C/FO Publication	15/piece
Cover for C/FO Publication	50
Organizer of a C/FO Chapter [5]	500
Organizer of a C/FO Affiliate [5]	250
Organizer of a C/FO SIG/APA/ETC [5]	250
Working C/FO Video Room at major con [8,10]	
	20/hr (max 200/con)
Working C/FO Video Room at minor con [9,10]	
	10/hr (max 100/con)
Panelist on Anime Panel at major con [8]	100
Panelist on Anime Panel at minor con [9]	50
Panelist on C/FO Panel at major con [8,10]	200
Panelist on C/FO Panel at minor con [9,10]	100
Organize C/FO Meeting at major con [8,10]	200
Organize C/FO Meeting at minor con [9,10]	100
Recruiting new Associate Member	
— who does not subscribe to CD	10
— who subscribes to CD [7]	15
Recruiting new Regular Member	
— who does not subscribe to CD	30
— who subscribes to CD [7]	45
Recruiting new Full Member	
— who does not subscribe to CD	40
— who subscribes to CD [7]	60
Donations	
— Cash/NEW needed equipment	2/dollar of value donated
— USED needed equipment	1/dollar of current value

C/FO Activity Point Schedule for Chapter/Affiliate (C/A) Activities

C/A Participation Level	Pts by PL (PL-0/PL-1/PL-2/PL-3)
C/A Activity	
Serving As (for a one year term):	
C/FO C/A Major Officer [1]	200/400/750/800
C/FO C/A Minor Officer [2]	0/100/200/400
Editing C/A NL (per page/issue) [3,4]	1/2/4/8
Article used in C/A NL (per page) [6]	0/3/6/10
Translation used in C/A NL (per page) [6]	5 10 15 20

Artwork used in C/A NL (per piece) 1/3/6/10
Cover for C/A NL 5/10/20/30

NOTES

[1] Major Chapter/Affiliate Officers must be elected officers holding positions with the duties normally associated with one of the following standard offices: president, vice president, secretary, or treasurer. A person can only be awarded these points once per membership year, even if multiple chapter/affiliate offices are held. The number of officers that can be awarded these points in a chapter or affiliate is limited by the group's Participation Level as follows:

- PL-0 - 1 major officer position
- PL-1 - 2 major officer positions
- PL-2 - 3 major officer positions
- PL-3 - 4 major officer positions

If a chapter or affiliate has more major officer positions than their participation level will allow points to be given for, the offices to be given points must be established by a resolution approved by two-thirds vote and sent to the general C/FO.

[2] Minor Chapter/Affiliate officers may be elective or appointive, but must have actual duties and perform some needed function, they may not simply be titles handed out to give favored group members free C/FO Activity Points. The office of subunit newsletter editor may not earn points both for holding the office of subunit newsletter editor and for editing a subunit newsletter. A person can only be awarded these points once per membership year, even if multiple chapter/affiliate offices are held. The number of officers that can be awarded these points in a chapter or affiliate is limited by the group's Participation Level as follows:

- PL-0 - 1 minor officer position
- PL-1 - 2 minor officer positions
- PL-2 - 3 minor officer positions
- PL-3 - 4 minor officer positions

If a chapter or affiliate has more major officer positions than their participation level will allow points to be given for, the offices to be given points must be established by a resolution approved by two-thirds vote and sent to the general C/FO.

[3] No points will be given for producing an issue if it is mailed more than two weeks after its assigned publication date. Negative points will be awarded on the following schedule if the publication (other than an apa) is extremely late unless a resolution is approved by the Board of Directors excusing the lateness for good cause.

- Mailed 4-5 weeks late -50 points
- Mailed 6-7 weeks late -100 points
- Mailed 8-9 weeks late -200 points
- Mailed 10-11 weeks late -400 points
- Mailed 12-13 weeks late -600 points
- Mailed 14-15 weeks late -1000 points
- Mailed 16-17 weeks late -1500 points

Mailed 18-19 weeks late -2000 points

Mailed 20-21 weeks late -3000 points

[4] The Editor may, with the approval of the board, divide up to 50% of the points earned per issue among assistant editors and such, provided this is done according to a standard system that does not change from issue to issue. Note that any points the editor gives to others are NOT added to the editor's total

[5] These points will not be awarded unless the group is chartered/approved by the C/FO Board of Directors and runs for at least six months after said chartering or approval.

[6] Per full page (with no illos) actually printed, not per page submitted.

[7] New member must subscribe on original membership application.

[8] A major con is a convention such as Worldcon, NASFIC, San Diego Comic Con, or Chicagocon; that is a con drawing at least 3000 paid members and drawing a good portion of its membership from all over the country. Proof that the event was held must be submit to claim the points.

[9] A minor con is any convention that is not a major convention as defined in note [8] above. Proof that the event was held and was attended by at least six people must be submitted.

[10] Normally, the item must be listed on the convention schedule and it must be listed therein as sponsored by the GENERAL C/FO (not a C/FO chapter or affiliate) to earn

C/FO MASCOT CONTEST

In the early days of the C/FO (back when Los Angeles was all there was of the C/FO), it was decided that the club should have a mascot. So club artists were asked to submit designs so that the club could vote on a mascot. Only ONE design was submitted and it apparently won by default (I am not even sure if a formal vote was held to adopt this sole submission). Fanta, the creation of Mark Merlino (one of the C/FO's founders), became the club mascot. Who or what is Fanta, you ask? Take a look at your C/FO membership card. Fanta is the creature looking at the reels of film. (For a great deal of additional information on this, I strongly urge you to read Fred Patten's letter in this issue's C/FO Forum!)

At first, the club made quite a bit of use of Fanta. But when control of the club moved out of Los Angeles in the early 1980s, the club's newer officers and editors made little use of Fanta. Although I am often accused of ignoring her completely, I must plead not guilty, she has appeared on the cover of every membership directory this club has published since 1986, has appeared on a couple of zine covers, and on the membership cards. However, I will admit that I have not pushed for the use of the club's mascot because the message I have gotten from most of the club's newer members is that they do not think Fanta is an appropriate mascot for the C/FO.

The Board has voted to settle this issue by holding another contest for a C/FO mascot. Therefore, I am announcing the GREAT C/FO MASCOT CONTEST! The rules follow:

- 1) All entries must be an original creation of the artist that does not infringe upon any copyrights or trademarks (this means NO anime or manga characters or direct ripoffs) and in good taste.
- 2) The artist must be willing to assign (in writing) ALL RIGHTS to the artwork (and any characters, mechs etc. therein to the general C/FO if his submission is selected as the club's mascot.
- 3) Entries must be done in a xeroxable medium on 8.5 x 11 inch paper. The entrant's full name and address must be printed or typed on the back of the submission.
- 4) Submissions must be received at the C/FO main address (C/FO, Attn: Mascot Contest Entry, P.O. Box 18261, San Antonio, TX 78218-0261) no later than June 15, 1989.
- 5) All entries become the property of the C/FO and will not be returned.
- 6) With the exception of Merlino's Fanta, this contest is only open to members of the general C/FO.

At the close of the contest, 3 submissions will be selected by the C/FO Board of Directors. The winning entry of each of the finalists (as well as Fanta, if Mark Merlino will agree in writing to assign the copyright on Fanta to the C/FO if Fanta is selected to continue as the C/FO's mascot) will be



submitted to a vote of the Full members of the C/FO and the entry receiving the greatest number of vote will become the C/FO's new mascot.

PRIZES:

- 1) Every artist who submits one or more qualified entries will receive 50 C/FO Activity Points.
- 2) The three finalists will each receive a free six month subscription to Celluloid Diversions.
- 3) The winning artist shall receive an additional 500 C/FO Activity Points (and, of course, credit for creating the mascot)

SUGGESTIONS:

Fred's letter in C/FO Forum lists most of the points needed to make a good C/FO mascot and I strongly urge anyone thinking of entering this contest to carefully read what Fred has to say. The only point Fred seems to have left out is that the C/FO's mascot has to be something that the majority of the club's membership will like and want to use!

The C/FO has a large number of talented artists and we hope to be flooded with entries. We really hope that you make the job of selecting the three finalists as hard on the board of directors as possible!

C/FO FORUM

Honorable Everyone:

I'd like to offer my opinions regarding the C/FO mascot/emblem issue. As someone who was present when our current mascot, Fanta, was chosen by the membership (back in 1979), I've been familiar with her throughout her career. She's had her ups and her downs, but I think that there's still a lot of life in her, and that she's worth renovating — If something more is done with her than just to put her on the membership cards and the cover of the club's directories. Otherwise we might as well just adopt a stylized logo, which would look a lot more dignified.

Fanta was adopted at the time that the C/FO was just beginning to grow beyond the Los Angeles membership into a (North) America-wide club. The vote was held considering the club in general, with an attempt to create an emblem/mascot with a lot of potential for growth. Two other considerations that the club's voters and artists had in mind at the time were the debate over to what extent was the C/FO devoted to Japanese animation only and to what extent was it devoted to all animation; and whether we wanted just a logo-emblem or whether we wanted a cartoon character that the club's artists could use in creative ways. I think that these are all still valid considerations today.

It might be an exaggeration to say that Fanta was "scientifically designed" (by Mark Merlino), but these considerations were kept in mind when he proposed her for

the C/FO's mascot. First, she was an original creation for the C/FO, although Merlino had previously created the type of animal she was for an s-f story he was writing, and he had and would create other characters of this type of alien animal (a skittaire) for other activities that he was involved in. Second, she was deliberately proposed to avoid the giant-robot orientation that dominated the C/FO at that time to make the point that the C/FO was interested in more than just giant-robot cartoons. Third, she was nevertheless an acknowledgement of the C/FO's interest in Japanese cartooning, because cute funny animals are very popular in Japan as merchandising mascots and corporate logos. One of the best-known examples is Osamu Tezuka's Leo as the mascot of the Seibu Lions baseball team. Fourth, she was a funny-animal cartoon character consistent with the style of such popular American cartoon characters as Mickey Mouse, Bugs Bunny, Woody Woodpecker, and so forth. There was talk in the C/FO at this time about trying to create a club animation project, and Fanta could be the C/FO's own animation character. Fifth, she was a character that could be used in a more "friendly" manner in club posters, announcements, fanzine comic strips, and so on than a giant robot or a dramatic hero.

As it turned out, these justifications were needless because Fanta was elected by default. Nobody else submitted any designs. Because of this, I've heard the comment from time to time that the C/FO "got stuck" with Fanta, and that it was too bad that the members never had the chance to vote between Fanta and something better. That may be true 8 in an abstract sense, but I want to make the point that Fanta is not something that was just tossed to the C/FO without any thought or care about whether she was appropriate to the C/FO's field of interest.

It was the club's intent at the time — and I can speak as both one of the club's general officers at the time and as a participant in the Los Angeles chapter — that Fanta should be the mascot of the whole club, not just the C/FO-LA. Fanta was used prolifically in all the club's publications, and the club's first magazine was titled FANTA'S ZINE. Among the club's artists besides Merlino who drew Fanta were Wendell Washer, Chris Baluc, Ken Sample, Tim Fay, Judith Niver, R.G. Lester, Michael Sherman, Fred Lee Cain, and many others. These were not just L.A. members, but members in New York, Cleveland, Minneapolis, and many other cities. Fanta was available to all of the club's chapters, although most of them preferred to create their own mascots. This situation lasted until around 1983, when new editors of the club's publications pretty much stopped using Fanta. There was also a rumor that I heard from several sources that Fanta was really only the C/FO-LA's emblem so nobody else had the right to use her. A denial of this rumor was never effectively published for the whole club. So it's because of this rumor and the policy of the club's editors in recent years to downplay or just not mention that Fanta is the club's mascot that many newer members didn't know that the C/FO had a mascot, or have gotten the impression that for some reason Fanta has been retired and the club needs a new mascot.

To some extent, this has been made into a self-fulfilling prophecy. Not using Fanta and dropping all mention of her from information about the C/FO's purposes, rules, and activities has helped to guarantee that she would not be known by new members and used in their fanzines or groups, and to encourage the assumption by older members that she had become old-fashioned and no longer representative of the club. However, this could happen to any emblem design or character which is arbitrarily downplayed or dropped by an organization's new officers or a magazine's new editors who want to create a "new look" for themselves. A replacement for Fanta could suffer the same fate in the C/FO's future.

I personally see nothing wrong with Fanta, and I would like to see her revived. By "revived," I do not mean just officially confirmed as the C/FO's official emblem, but used again more prominently in the club's publications, both official and unofficial, and with notices in whatever C/FO information is sent to new members to explain what Fanta is and how she is available for members to use in their fanzines. But whether Fanta is replaced or not (and I'm certainly open to consideration of possible improvements, if somebody today can create a better mascot), I urge the club to use the character more than Fanta has been used in the past few years.

Some comments about the legalistics: Mark Merlino has said that he copyrighted Fanta in his own name, because at the time the C/FO adopted her, we weren't sure if an unincorporated group could copyright anything in its own name. However, Merlino offered Fanta to the C/FO in response to a call for the creation of a club mascot which would belong to the C/FO and which could be used by any of its members without the need to get permission. Fanta has been drawn many times by many different artists over the years, and very few of them ever put a copyright notice on their work. Fanta may well be in the public domain by now. This may be significant if the C/FO wants a mascot that the club can actually copyright. In any case, Merlino has never challenged the public statement, often made in C/FO publications in previous years, that Fanta is the mascot and property of the C/FO. On the other hand, there is some bad feeling between Merlino and the current C/FO. If Fanta is otherwise acceptable to the current membership, I would hate to see her proclaimed to be ineligible as the C/FO mascot if Merlino should decline to make the written copyright assignment that Randall Stukey says will be necessary, but which I think may be meaningless due to the fact that the copyright has gone unprotected for so many years. As I say, even if Merlino is gracious about making such a written assignment, it may be valueless. Should this be checked into?

Fannishly,
Fred Patton
11883 West Jefferson Blvd
Culver City, CA 90230

your position. However, I feel that you are at least partially wrong on one major point. While I cannot speak for the Blacks (former editors of the C/FO Magazine), I can speak for myself, and there has been no effort to downplay Fanta as part of our efforts to give the C/FO a new look! Fanta has been downplayed one major reason, getting the newer (and active) member-artists to do illustrations with Fanta in them has been very hard. In fact I would say that pulling her teeth would be easier. I don't think you know the lengths that I have gone to in order to get what little new artwork featuring Fanta we have had. I had to threaten the artist who did the cover of the 1988 Membership Directory to get the cover we got, originally he wanted to have Fanta in the picture - crushed under the foot of the Scopedog! The feeling I have gotten from the membership is that they don't like Fanta (or at least feel that she is not a good mascot for the C/FO).

As for the copyright, although I will ask my attorney (next time he comes up for air), I believe that you are confusing copyright and trademark law. As a copyright is granted for an original creation, it does not require the constant protection that a trademark does and therefore should be still valid. The resolution the board approved requires Mr. Merlino to assign copyright to the C/FO if Fanta wins to protect the C/FO. So long as he owns the copyright he can stop the C/FO from using Fanta at any time. The C/FO cannot afford to spend a lot of money on ads, cards, stationary and such with Fanta only to have Mark pull the rug out from under us.

For those new members who do not know Fred Patten, he is one of the founding members of this club and ran it almost single-handedly during early years. He has held numerous general C/FO offices, most recently serving as a Director in 1987 and early 1988.



[Thank you, Fred. As usual, you have given the matter quite a bit of thought and made an excellent case for

